C VERSION

THE LATIN REAL BOOK

SALSA
BRAZILIAN MUSIC
LATIN JAZZ

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C VERSION

the LATIN REAL BOOK

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CONTEMPORARY SALSA

RAY BARRETTO . . . . . Amor Artificial
Indiferencia
Indestructible
Arallué
Pura Novela
Vive Y Vacila
Aguardiente de Caña
Guararé

EDDIE PALMIERI . . . . . La Malanga
Páginas De Mujer
1983
Palo Pa' Rumba
Bomba De Corazón

FANIA ALL-STARS . . . . . Juan Pachanga
Sin Tu Cariño
Nací Moreno
Encántigo

TITO PUENTE . . . . . Déjame Soñar
Te Desafio
Ran Kan Kan
Picadillo

RUBEN BLADES . . . . . Pablo Pueblo
Siembra
Camaleón

LOS VAN VAN . . . . . Sandunguera
Que Sorpresa
Muévete

NG LA BANDA . . . . . Un Tipo Como Yo
Lo Que Siento Es Le Lo Ley

MANNY OQUENDO'S LIBRE . . . . . Elena, Elena
Estoy Como Nunca

PUERTO RICO ALL-STARS . Changüirí
El Cantar Del Coquí

ISSAC DELGADO . . . . . Son De Cuba A Puerto Rico
Dime Tú Que Lo Sabes

LOUIS RAMIREZ . . . . . Amantes
Déjala Que Baile Sola

IRAKERE . . . . . Bailando Así
Lo Que Va a Pasar

CONJUNTO CESPEDES . . . . Virgen De La Caridad

MACHETE ENSEMBLE . . . . La Patria Del Son

CELIA CRUZ . . . . . Soy Antillana

PETE "EL CONDE" RODRIGUEZ . . . . . Pueblo Latino

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Dame Un Cachito Pa' Huelé
La Vida es un Sueño

CONJUNTO CHAPPOTTIN . . . . . Camina Y Prende El Fogón
Que Se Fuñan

ORQUESTA ARAGON . . . . . Almendra
Tres Lindas Cubanas

JOHNNY PACHECO . . . . . Recuerdos de Arcaño
El Agua del Clavelito
La Esencia Del Guaguancó

CELIA CRUZ . . . . . Yerbero Moderno
Bemba Colorá

PEREZ PRADO . . . . . Mambo #5
Mambo #8

ORQUESTA SENSACION . . Suavecito
Bruca Maniguá

BENY MORE' . . . . . Y Hoy Como Ayer

JOSE FAJARDO . . . . . Los Tamalitos de Olga
La Charanga

ARCANO Y SUS MARAVILLAS . . . . . Angoa

TITO RODRIGUEZ . . . . . Bilongo

STANDARDS . . . . . A Mí Qué
Bésame Mucho
Cachita
Capullito de Alelí
Compadre Pedro Juan
Contigo en la Distancia
Déjala Que Siga Andando
Echale Salsita
El Manisero
Frenesí
La Comparsa
La Engañadora
Lágrimas Negras
Lamento Boricano
Mayeya, No Juegues Con Los Santos
Me Voy Pa'l Pueblo
Obsesión
Pa' Gozar
Pare Cochero
Rico Vacilón
Solamente Una Vez
Son de la Loma
Y Tú ¿Que Has Hecho?

BRAZILIAN CLASSICS

IVAN LINS ..... Lua Soberana
Amor
Sambadoura
Sonhos
Leva E Traz (Elis)
Aparecida

TOM JOBIM ..... Outra Vez
Retrato Em Branco E Preto (Zingaro)
Look To The Sky
Só Danço Samba

TONINHO HORTA ..... Mountain Flight
Meu Canário Vizinho Azul
Aqui, Oh!

JOÃO BOSCO ..... A Nivel De
Coisa Feita
O Bêbado E A Equilibrista

MILTON NASCIMENTO ... Vera Cruz
Novena
Don Quixote

AIRTO ..... Mixing
Anatelio (The Happy People)
Tombo in 7/4

LENY ANDRADE ..... Rio
A Fonte Secou
Vai Amigo

EGBERTO GISMONTI ..... Lôro
Frevo

DJAVAN ..... Flor De Lis
Jogral

LEILA PINHEIRO ..... Um Samba
Bésame

GAL COSTA ..... Luz Do Sol
Tapete Mágico

TANIA MARIA ..... Yatra-Ta
Come With Me

ARY BARROSA ..... Aquarela Do Brasil
Baía (a.k.a.Bahia)

JORGE BEN ..... Mas Que Nada

SIMONE ..... Você E' Linda

ELIS REGINA ..... Basta De Clamares Inocência

VIVA BRASIL ..... Muito Normal*

BATACOTO ..... Virou Areia*

NELSON FARIA ..... Só Te Esperando

NANA CAYMMI ..... Dom De Iludir

ANA CARAM ..... Amazonia

SERGIO MENDES ..... O Pato

GONZAGUINHA ..... E'

EDU LOBO ..... Ponteio

DORI CAYMMI ..... Obsession

LATIN JAZZ

TITO PUENTE ..... Second Wind
María Cervantes
Eastern Joy Dance
Linda Chicana
Cha Cha Chá
Flight To Jordan

CAL TJADER ..... Sabor
Mamblues
Alonzo

ANDY NARELL ..... Hannibal's Revenge
Kalinda
Natty Stick

DANIEL PONCE ..... Latin Perspective
Oferere
Midnight Mambo

MARIO BAUZA ..... Mambo Inn
Lourdes' Lullaby

DIZZY GILLESPIE ..... Tin Tin Deo
Manteca

SEIS DEL SOLAR ..... Decisión
Entrégate

VICTOR MENDOZA ..... Cubanita
Sin Saber Porque

AZYMUTH ..... Club Morocco
Cascade of the Seven Waterfalls

MONGO SANTAMARIA ... Sambita

JOHN COLTRANE ..... Afro Blue

FT. APACHE BAND ..... To Wisdom The Prize

CHICK COREA ..... Armando's Rhumba

RAY BARRETTO ..... Song For Chano

DAVE VALENTIN ..... Danzón For My Father

DON GROLNICK ..... Rainsville

KENNY BARRON ..... Bacchanal

MEMO ACEVEDO ..... Building Bridges

RAY OBIEDO ..... Brasileiro

RICHARD BOUKAS ..... Atras De Nos

NUEVA MANTECA ..... Varadero Blues

ELIANE ELIAS ..... Paulistana

IRAKERE ..... Mambo Influenciado

PAQUITO D'RIVERA ..... Claudia

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PUBLISHER'S FOREWORD

We at Sher Music are thrilled to be able to present to you the first professional-level Latin fakebook, "THE LATIN REAL BOOK".

Ever since my friend Rebeca Mauleón-Santana first introduced me to the world of Afro-Cuban music, it has captivated me with its beauty and strength of purpose. As Eddie Palmieri said in an interview in *Down Beat*, "From the first album I recorded, the rhythmic structures have been there. You see, I don't *guess* I'm going to excite you; I *know* I'm going to excite you. It's because of the structures that I sacredly maintain, which are Afro-Cuban."

I am hoping this book will open the ears of the jazz world to the many wonders of Latin music; at its best, jazz and Latin music are a marriage made in heaven. In addition, we are proud to document the music itself, for the first time in most cases, and to enable any interested musician world-wide to play these world-class tunes. I hope you enjoy using it as much as I've enjoyed putting it together!

We have tried in this book to create charts that, if played correctly, would faithfully recreate the essential aspects of the tune. But only so much translates to the printed page. Therefore, **PLEASE FIND AND LISTEN TO THIS MUSIC.** There is no substitute for hearing the recordings themselves! Check the "Sources" Appendix for the names of the recordings used to compile this book.

The recordings of virtually every tune in this book can be found in one of the following:

1. The "Latin Real Book Sampler CD" with re-issues of 12 original recordings found in the book. See our ad on the back page.
2. The Descarga Catalog - a truly amazing mail-order source of virtually every important Latin recording available. Send for their catalog to "Descarga" , 328 Flatbush Ave, Brooklyn, NY 11238. Their phone number is (718)693-2966 or (800)377-2647 for credit card orders. Descarga has done a real service to the music world. Don't miss it!
3. For Brazilian music, try "Brazil CDs". If they don't have it in stock, they can order any CD available in Brazil. They are at: P.O.Box 382282, Cambridge, MA 02238. Their phone number is (617)666-3747.
4. For a good all-around source for Latin, Caribbean, African and other world music recordings, get the "Round World Records" catalog. They are at 593 Guerrero St., San Francisco, CA 94110.

Much more so than jazz, Latin music is "part"-oriented, i.e. each member of the group has a specific role to play in the interlocking web of rhythms. Please see the "Rhythm Section Appendix" for a brief overview of each instrument's role in various styles of Latin music. The tunes in this book, for the most part, are not designed to be sight-read, but rather require rehearsal to get the different parts to "lock in". If you are not already in a band playing Latin music, I suggest you organize a rehearsal band to work on these arrangements. "The deeper you go, the better it gets", as the saying goes!

Because of the complexity of many of these arrangements, we only had room for a portion of the ones that deserve publication. (Space considerations also accounts for not translating the introductory material into Portuguese, as well as Spanish). But Volume Two of THE LATIN REAL BOOK will be out in a few years, we hope, with even more great Latin music. Please write and let us know what you'd like included to: SHER MUSIC CO., P.O.Box 445, Petaluma, CA 94953.

I'd like to thank the people that worked so hard at getting this book to fruition; First and foremost, Larry Dunlap and Rebeca Mauleón-Santana for a Herculean transcribing task, meticulously and accurately done. Phenomenal! Ernie Mansfield, Ann Krinitsky and Chuck Gee for preparing the beautiful manuscript. All the publishers of the tunes who graciously allowed us to include them in this book. The members of "The One World Latin Band" - Bob Afifi, Dave MacNab, Raul Ramirez, Al Guzman, Kendrick Freeman, Phil Thompson and Wayne de la Cruz - for road-testing many of these tunes and bringing the music alive for me. And to Kendrick especially for his careful work on the rhythm section appendix. Ann Hyland, Sue Claxton, Sky Evergreen, Attila Nagy, Nelson Faria, and Maury and Jonathan Sher (among many others) who have all been of great help in the four years that it took to create this book. Thanks!! Thanks again to my sweet wife and partner, Sueann, for all her love and caring. And of course, the composers, performers and arrangers of the tunes in the book, who have created a body of music that expresses much of the best in the human spirit.

Lastly, I would like to thank the people of Latin America and the Caribbean, whose culture spawned such incredible music. In tribute to them, a portion of the profits of this book will be donated to non-profit agencies working to improve living conditions in Latin America and the Caribbean, and also to non-profit agencies in the US who are supporting the growth of Latin music here.

Chuck Sher

PROLOGO EDITORIAL

Es un orgullo para la compañía Sher Music presentarles esta primera colección profesional de transcripciones de música latina (afro-caribeña), titulada "THE LATIN REAL BOOK".

Desde que mi amiga Rebeca Mauleón-Santana me introdujo al maravilloso mundo de la música afro-cubana, me quedé encantado de su hermosura y su constancia. Como dijo el maestro Eddie Palmieri en una entrevista en la revista *Downbeat*, "Desde el primer disco que grabé, han estado presentes estas estructuras rítmicas. Como Ustedes ven, no *adivino* que les voy a apasionar; *sé* que les voy a apasionar. Esto resulta porque mantengo, como cosa sagrada, esas estructuras, que son afrocubanas."

Espero que este libro ayude a presentar al mundo del jazz esta maravillosa música latina. Sin duda, la unión del jazz y la música latina resulta ser una unión mágica. Nos enorgullece incluir en esta colección muchas obras musicales nunca antes editadas, y brindar la oportunidad a todos los músicos del mundo de tocar estas importantes canciones. ¡Ojalá Ustedes disfruten usando este libro tanto como yo disfruté al agrupar todas las obras!

Las partituras presentadas en este libro - tocadas correctamente - recrean los aspectos esenciales de cada obra. Pero como por supuesto es casi imposible transcribir todos los detalles de una interpretación musical, recomendamos que **BUSQUE Y ESCUCHE ESTA MUSICA.** En el apéndice titulado "Sources" (Origen y Ubicación) aparecen los títulos de las obras incluídas en este libro, junto con los discos (o compactos) donde se pueden encontrar, tanto como otras versiones.

Las grabaciones de casi todas las obras en este libro se pueden localizar en los siguientes lugares:

1. El "Latin Real Book Sampler CD", que contiene 12 reediciones de canciones incluídas en el libro. Vea nuestro anuncio en la portada de atrás.
2. El catálogo *Descarga* (envios por correo) - una fuente asombrosa de casi todas las grabaciones más importantes de música latina. Pidan el catálogo a la siguiente dirección: "Descarga", 328 Flatbush Ave., Brooklyn, New York, 11238. Tel: (718) 693-2966, o (800) 377-2647 para solicitudes con tarjeta de crédito. Descarga ha hecho muchísimo por el mundo musical. ¡No se lo pierda!
3. Para la música brasileña, pida información a *Brazil CDs* al P.O. Box 382282, Cambridge, MA 02238. Tel: (617) 666-3747. Si no tienen lo que busca, *Brazil CDs* tiene los medios de encargar cualquier disco compacto disponible directamente de Brazil.
4. Otra fuente buena de música latina, caribeña, africana y otros estilos menos comerciales es el catálogo de *Round World Records*, localizado en 593 Guerrero St., San Francisco, California, 94110.

Mucho más que el jazz, la música afro-caribeña requiere una interpretación basada en los patrones rítmicos de cada instrumento, y cada uno de estos instrumentos tiene un papel muy específico dentro de la estructura rítmica del conjunto. Para mayor información sobre estas estructuras y estilos rítmicos, vea el "Rhythm Section Appendix" (Apéndice de Sección Rítmica). Es importante mencionar que las obras contenidas en este libro no están diseñadas para ser leídas a primera vista, sino que requieren ensayarse para lograr la sincronización de todos los elementos del conjunto. Si Usted todavía no ha tenido la oportunidad de tocar este tipo de música, le sugiero que organice un grupo de ensayo para practicar estos arreglos. Para lograr buenos resultados, es importante profundizar y conocer toda la riqueza de esta música.

Debido a la complejidad de muchos de estos arreglos, no pudimos incluir todas las obras que realmente merecen ser editadas. Pero es nuestra esperanza poder incluir muchas más en el próximo volumen de THE LATIN REAL BOOK. Por favor, escríbanos sus sugerencias a: SHER MUSIC CO., P.O. Box 445, Petaluma, California, 94953

Quisiera agradecerles a todos los que participaron en la realización de este proyecto. Antes que todo a Larry Dunlap y Rebeca Mauleón-Santana, por el trabajo hercúleo de transcripción, hecho escrupulosamente y con exactitud. ¡Fenomenal! A Ernie Mansfield, Ann Krinitsky y Chuck Gee por la preparación del lindo manuscrito. A todos los editores de las obras, quienes bondadosamente nos permitieron incluirlas en este libro. A los miembros del grupo "The One World Latin Band" - Bob Afifi, Dave MacNab, Raúl Ramírez, Al Guzmán, Kendrick Freeman, Phil Thompson y Wayne de la Cruz - por ensayar muchas de las canciones, y dar vida a esta música. Especialmente a Kendrick también por su trabajo cuidadoso en el Apéndice de Sección Rítmica. Ann Hyland, Sue Claxton, Sky Evergreen, Attila Nagy, Nelson Faria, y Maury y Johnathan Sher (entre muchos más) quienes han ayudado y nos han apoyado muchísimo durante los cuatro años que llevó la creación de este libro. ¡Muchas gracias! Gracias también a mi querida esposa y compañera, Sueann, por todo su cariño y apoyo. Y por supuesto, a todos los compositores, ejecutantes y arreglistas de las canciones incluídas en el libro, quienes han creado una colección musical que expresa mucho de lo mejor del espíritu humano.

Por último, quisiera darle las gracias a los pueblos de Latinoamérica y el Caribe, cuya cultura creó música tan inigualable. En honor a ellos, donaremos una parte de las ganancias de este libro a varias agencias no-lucrativas que se dedican al mejoramiento de las condiciones humanitarias en Latinoamerica y el Caribe, tanto como otras organizaciones no-lucrativas en los Estados Unidos que se dedican al crecimiento y desarrollo de la música latina aquí.

Chuck Sher

MUSICAL EDITORS' FOREWORDS

When I first heard "Latin" music in San Francisco back in the 1970's, I was immediately intrigued by the wonderful polyrhythmic structures. The music was so exciting, so inviting, I couldn't help but move to it, and knew that I had to play it. Of course, I was faced with a problem: how and where would I go about learning this music? It certainly wasn't offered at any academic institutions. Nor was it present in any mainstream broadcast media. There were no books or other instructional materials available. Essentially, I did what so many other Latin music aficionados did: obtain recordings, learn by ear and ask a lot of questions! However, one can only memorize so much information and so many tunes. We all wanted to learn not only a good, solid repertoire, but the history of the music as well. For me, this quest became an all-consuming search for anything I could find - books, recordings, videos, articles, interviews, etc... And I knew that before long, I would have to travel to the various geographic sources of this music to uncover more.

Well, twenty years later, I still feel like I'm beginning to discover the mysteries and wonders of this "Afro-Caribbean" music. (What I did learn is that "Latin" as a term just doesn't explain enough). If one truly aspires to play any music with authenticity, you must assimilate aspects of the music's culture; know the language, the customs, the history, the philosophy, the controversies, the joys and sorrows of the people and their music. This is truly the music of the Americas, the product of many different cultures in one big melting pot - African, European, Caribbean, North and South American. Its study requires several lifetimes, and unfortunately we have only one (that we know of!). Fortunately, there are now many resources and informational materials available, including books, videos and play-along CDs, and this book will certainly give you quite a head start and a wealth of information never before available, so take advantage! All I can suggest is to immerse yourself, listen, play and improvise with passion. Travel to the Caribbean and other areas where this music is played. Purchase recordings, attend live performances, and seek the guidance of working professionals in the field. Don't just scratch the surface, and don't be shy - you can't be shy with this music!

I also must give my heart felt thanks to several individuals who gave their all throughout the conception (and "birth") of this project. First and foremost, to my loving husband Manuel and son Alejandro, for their support, tolerance and inspiration; to my parents, Judith, Isidoro and Cy, for editing and nurturing (once again!); to my compadre John Santos, whose immeasurable wealth of knowledge of this music and, above all, love and respect for it are too deep for words; to Chuck and Larry for making this monster project an actual reality; to Darsi Fernández Maseira, for unconditional help; the staff of the Editora Musical de Cuba, and finally, to all of the composers and performers of this music, past and present.

Cuando escuché la música afro-caribeña por primera vez en la ciudad de San Francisco en los años 70, me quedé fascinada por sus maravillosas estructuras polirrítmicas. La música era tan alegre y encantadora, que no pude aguantar las ganas de bailar, y sabía que en algún momento iba a interpretarla musicalmente. Pero tuve que enfrentar un problema serio: ¿donde poder estudiar esta música? La triste realidad es que no se ofrecía este tipo de música en ninguna academia musical, ni había libros ni otros materiales instructivos a mi disposición. La única opción que tenía era hacer lo mismo que hacían otros aficionados e interesados; comencé a coleccionar discos, aprendí por oído y le pregunté a todos los que sabían algo. Pero por supuesto, me resultó imposible seguir memorizando tanta información y tantas canciones. Todos mis colegas queríamos no solo aprender un repertorio básico y bueno, sino también obtener información sobre la historia de la música afro-caribeña. Para mí, esta búsqueda se convirtió en una gran pasión, y comencé a coleccionar libros, grabaciones, videos, artículos, entrevistas con músicos, etc... Sabía que en algún momento tendría que viajar a los países donde nació esta música para profundizar mis estudios.

Aún después de veinte años siento que todavía estoy descubriendo los misterios de la música afro-caribeña. (Lo que sí he aprendido es que, como término, la palabra "latina" no sirve para correctamente identificarla). Si uno realmente se quiere dedicar a la auténtica interpretación de un tipo o estilo musical, es imprescindible que asimile los aspectos de su cultura, el idioma, las costumbres, la historia, la filosofía, las controversias, las alegrías y las penas del pueblo y su música. Esta es la música de las Américas, el producto de varias culturas mezcladas - la africana, la europea, la caribeña, la norte y la suramericana. Su estudio requiere más que una sola vida, aunque - desafortunadamente - solo tenemos una. Lo bueno es que estamos en una etapa de acceso a mucha información y recursos informativos (como libros, videos, etc..), y este libro le puede adelantar bastante con su enorme cantidad de información. Le sugiero que estudie profundamente, que escuche, toque e improvise con mucha pasión. Viaje al Caribe y otros países donde se interpreta esta música, compre discos, vea presentaciones en directo, y consulte con músicos profesionales que le puedan orientar. No se limite a explorar solo la superficie, y no sea tímido - ¡no se puede ser tímido con la música afro-caribeña!

Quiero agradecer de todo corazón a algunas personas quienes han sido muy importantes a lo largo de la realización de este proyecto. En primer lugar, quisiera agradecerles a mi querido esposo Manuel y mi hijo Alejandro, por su apoyo, paciencia e inspiración; a mis padres, Judith, Isidoro y Cy, por su ayuda editorial y cariño sin medida; a mi compadre John Santos, quien posée una cantidad inmedible de conocimiento y respeto por esta música; a Chuck y Larry, por convertir en realidad un gigantesco proyecto; a Darsi Fernández Maseira, por su ayuda y apoyo incondicional; al equipo de trabajo de la Editora Musical de Cuba, y por último, a los creadores y ejecutantes de esta música del pasado y del presente.

Rebeca Mauleón-Santana

About three years ago Chuck Sher started talking to me about his plans for publishing a fakebook of Latin music that would include selections from Cuba, Puerto Rico, Brazil and other southern spots, as well as Latin jazz tunes. I was already very familiar with his fakebooks of jazz tunes and standards; conscientiously accurate and clearly written publications that have become "required" resources for most of today's students of jazz and professional musicians alike.

Chuck's enthusiasm for the "LRB" project, a book devoted solely to Latin music, soon had me excited about working on the transcriptions and editing. Little did I suspect what I was getting into. The tapes started arriving and I set sail on a musical voyage to exotic ports, opening my ears to rhythms and forms that were (to me) new and seductive.

As a jazz musician, I have been in love with Brazilian music for many years. The beautiful, pure melodies, the jazz-flavored harmonies, the rhythmic complexity and fire and the heart-felt passion of this wonderful music have drawn me ever closer. (My awareness of the strong poetry and messages of the lyrics came much later.) I looked forward to helping to introduce people to some of the Brazilian composers I have loved such as Djavan, Milton Nascimento, Toninho Horta, and especially Ivan Lins, among others.

Salsa music was only marginally in my music vocabulary. I anticipated learning at least a bit about clavé and Rumba. As I began transcribing music sent to me by Chuck and the great pianist and Afro-Cuban authority Rebeca Mauleón-Santana, I realized that my knowledge of Brazilian music was a bit limited and the world of Salsa music was more complex and colorful than I ever imagined. Transcribing, playing and studying the music in this book has been a tremendous learning process for me. I have become passingly familiar with a myriad of musical styles, forms and rhythms, all loosely refered to as Latin music.

As you get to know the compositions in THE LATIN REAL BOOK, you will find new and nourishing musical gems; material which will open your ears and your heart. Over the past couple of years I have told many musicians about this work-in-progress. Without exception, each has said something like, "It's about time! When can I see it?" Well, here it is! Enjoy!

Some "thank yous" are in order. Claudio Amaral and Claudia Villela helped extensively with the lyrics to the Brazilian songs. Ernie Mansfield endured my detailed charts and last-minute changes with admirable patience. My very understanding wife, Bobbe Norris, put up with a lot of grumbling and nerves, late night work sessions at the piano and an unsightly collection of inconveniences. Rebeca Mauleón-Santana's Salsa expertise and research are at the foundation of much of this book. I owe her something very special for finding the recordings and writing her great charts. Without her this book would not have been possible. Thanks, Rebeca!

Finally, Chuck, you did it again! Thanks for your vision, your patience and your attention to detail. (What's the next project?)

Hace unos tres años, me contó Chuck Sher su idea de publicar una colección de música latina que incluiría obras de Cuba, Puerto Rico, Brasil y otros lugares "sureños", tanto como obras de Latin jazz. Ya estaba familiarizado con sus libros de canciones de jazz y "standards" - ediciones que siempre han sido claramente escritas y escrupulosamente precisas, y que se han convertido en importantes recursos para muchos músicos de jazz, tanto aficionados como profesionales.

El entusiasmo que demostraba Chuck por este libro dedicado exclusivamente a la música latina pronto me motivó a la tarea de la transcripción y edición. No tenía la menor sospecha de lo que me esperaba. Comenzaron a llegar los casetes con las canciones grabadas, y emprendí una travesía musical a lugares exóticos, abriendo mis oídos a ritmos y estilos nuevos y seductores.

Siendo músico de jazz, he estado enamorado de la música brasileña por varios años. Sus bellas y puras melodías, armonías con sabor a jazz, complejidad rítmica, fuego y pasión me han atraído a ella aún más. (Mi conocimiento de sus mensajes literarios y poéticos llegaría mucho más tarde). Esperé con entusiasmo el poder presentar al público los compositores brasileños quienes tanto admiraba, como Djavan, Milton Nascimento, Toninho Horta, Ivan Lins (en particular) y otros.

Mi vocabulario "salsero" era muy limitado, pero por lo menos pensé que aprendería algo sobre la clave y la rumba. Al comenzar el trabajo de transcripción de las canciones enviadas por Chuck y la excelente pianista y autoridad sobre la salsa - Rebeca Mauleón-Santana - me di cuenta que mi conocimiento de la música brasileña era algo limitado, y que el mundo de la salsa era mucho más complejo y pintoresco de lo que me imaginaba.

El transcribir, tocar y estudiar la música contenida en esta edición ha sido un proceso muy instructivo para mí. He podido conocer una gran variedad de estilos musicales, estructuras y ritmos, todos categorizados de forma general como música "latina". Al familiarizarse usted con las obras del LATIN REAL BOOK, encontrará nuevas joyas musicales que le ayudarán a abrir sus oídos y su corazón.

En los últimos años, he comentado con muchos músicos sobre este proyecto, y sin excepción, todos me han respondido igual: ¡"Ya era hora! ¿Cuando sale?" Aquí usted lo tiene. ¡Que lo disfrute!

Debo agradecerles a Claudio Amaral y a Claudia Villhela, quienes ayudaron muchísimo en la letra de las canciones brasileñas. A Ernie Mansfield, quien aguantó con admirable paciencia mis partituras complicadas y cambios frecuentes. A mi comprensiva esposa, Bobbe Norris, quien soportó mis quejas, mi estado nervioso, los desvelos del trabajo en el piano y el desorden de nuestro hogar. También debo agradecerle a Rebeca Mauleón-Santana por haber encontrado las grabaciones y escrito buenísimas partituras. Su destreza y trabajo investigador sobre la salsa sirve de base de una gran parte de esta obra. Gracias, Rebeca. Por último, a Chuck: ¡Has vuelto a las andadas! Gracias por tu visión, tu paciencia y tu atención a los detalles. (¿Cual es el próximo proyecto?)

Larry Dunlap

Regarding the Salsa and Latin Jazz tunes...

Some Notes on Rhythmic Style

From the outset it is important to state that all of the songs in this collection represent a small part of the many rhythmic styles within the general "Latin Music" family. There are, of course, hundreds of other styles and interpretations. It is also pertinent to mention that, in many cases, these tunes are very specific arrangements or versions of traditional songs, and may not always be presented in their original form.

Many of the "Salsa" and Latin Jazz charts in this collection come from the "traditional" school, meaning that their rhythmic styles are quite specific. Keep in mind that "Salsa" is not a rhythm or a specific style. Rather, it is a term as broad as "Jazz", "Brazilian" or "Rock", and contains numerous styles from various cultures. Within the "Salsa" family, there are several rhythmic styles which are frequently used. Also, one might distinguish the labels of "Salsa" and "Latin Jazz" as dance music versus music for listening, respectively, although these divisions certainly are not consistent. Regardless, there are several rhythmic styles which are most common within both genres, including Guaracha, Mambo, Cha-cha-chá, Bolero, Bomba, Merengue, Son and many others. (See the "Basic Vocabulary" below for descriptions of the rhythms and other terminology, as well as the "Rhythm Section Appendix" for transcriptions). In addition to the traditional rhythms, there are some examples of hybrid rhythms (such as "Guaracha-Mambo", "Afro-Son", "Son-Montuno", "Bolero-Son", etc...) which are the result of innovations and combinations of both styles; these appear hyphenated. It goes without saying that, while these hybrids may or may not be considered "standard", they seem to work well within their respective arrangements. In order to fully understand the concept, one must obviously be familiar with each of the styles which form part of these hybrid rhythms.

Also in this collection are several charts which feature or alternate between two different styles. These are indicated with a slash separating each term, such as "Bomba / Guaracha", "Danzón / Descarga", "Guaguancó / Guajira-Son", "Songo / Gaita", etc... Each particular arrangement might alternate several times between styles, or may feature each style one time only. Note that there are several charts where the tempo is also affected by these style changes, sometimes moving to double time or half time. When this occurs, there will be a new tempo marking as well.

In some of the charts where there is a 6/8 section, there may be a basic transcription of the percussion patterns. Often, these sections are played by *batá* drums, or they might be *batá* rhythms played on congas. *Batá* drumming is extremely complex and demands life-long study, but some basic understanding is well worth any drummer or percussionist's time.

Another style consideration has to do with the more "gray area" of contemporary interpretation, where there are elements present that are obviously "traditional", but played within a more Funk or Jazz-oriented concept. Here we have opted to be somewhat flexible, utilizing terms such as "Jazz-Son" or "Funk Salsa". In other cases, the style may be more traditional rhythmically, but the recorded arrangement may have more of a Latin Jazz flavor. Here we opt for such categories as "Songo (Latin Jazz style)", indicating perhaps a slightly freer approach (not so dance-oriented, for example). Still other tunes come from the *Charanga* tradition, and vary stylistically from the interpretation (of similar styles) by a "Salsa Band" approach. For example, while the style of Guaracha is the most prevalent throughout the "Salsa" repertoire, a Guaracha as interpreted by a Charanga orchestra would be somewhat different rhythmically (see "Rhythm Section Appendix"). Therefore, these tunes will be identified as "Charanga style" in order to differentiate them from the Conjunto-style tunes.

Some Important Clave Information

As stated in the Publisher's forward, this is not music which can be easily sight-read. Furthermore, anyone who knows anything about the wonders of Latin music knows of the importance of the *clave* rhythm, and of its effects on the rhythmic as well as melodic and harmonic aspects of the music. The *clave* is as elementary to Latin music as "swing feel" is to jazz. You must truly know it in order to interpret the music faithfully (and correctly). So, with this in mind, here is some basic information about *clave* indications in this book:

1. Unless indicated *rumba clave*: | ♩ 𝄾 ♪𝄽 𝄾 ♪ | 𝄽 ♩ ♩ 𝄽 |
the type of *clave* used will be *son clave:* | ♩ 𝄾 ♪𝄽 ♩ | 𝄽 ♩ ♩ 𝄽 |

2. Anything in 6/8 meter would use the 6/8 *clave* pattern: | ♪𝄾 ♪𝄾 ♪ ♪ | 𝄾 ♪𝄾 ♪𝄾 ♪ |

3. Clave direction will be stated either at the beginning of a tune, or following a pick-up, and indicated as "3-2" or "2-3". 3-2 *clave* means that the bar with 3 accents is followed by the bar with 2 accents. 2-3 *clave* would be the opposite. Note that Brazilian music also has its own *clave* pattern (| ♩ 𝄾 ♪𝄽 ♩ | 𝄽 ♩ 𝄾 ♪𝄽 |), and also follows the concept of forward and reverse direction, although perhaps not as rigidly as in Cuban-based music.

4. Any changes in *clave* direction will be indicated within a tune. These changes may be the result of either the presence of an odd number of measures in a phrase, or of a "jump" in the *clave* (an undesirable but often unavoidable condition in some arrangements). Changes in the type of *clave* pattern may also result, such as in a style change from a rhythm in 4/4 to another rhythm in 6/8, as well as the change to a double time feel or a half time feel.

5. The *clave* pattern may not actually be played literally in a particular arrangement. Rather, it may be implied within the song and among the various rhythmic patterns played by the ensemble.

Información sobre los Estilos Rítmicos de la Salsa y el Latin Jazz

Para comenzar, es importante aclarar que todas las obras contenidas en esta colección representan una pequeña muestra de los numerosos estilos rítmicos que forman parte de la música "latina". Hay, por supuesto, muchísimos más. También es importante mencionar que algunas de estas obras son arreglos o versiones de canciones tradicionales, y no se presentan en su forma original.

Muchas de las partituras de los géneros de "salsa" y "latin jazz" provienen de un repertorio bastante típico, y sus estilos rítmicos son muy particulares. Tenga en cuenta que la "salsa" no se refiere a un ritmo o estilo específico, sino es un término tan amplio como el "jazz", la música brasileña o el "rock", y contiene numerosos estilos de varias culturas. Dentro de lo que denominamos la "familia de la salsa" existen estilos rítmicos que se utilizan con más frecuencia que otros. También uno puede distinguir los términos de la "salsa" y el "latin jazz" como música bailable y música "para escuchar", respectivamente, aunque esta división tampoco es consistente. De todas maneras, los estilos rítmicos que más se utilizan en los dos géneros son la *guaracha*, el *mambo*, el *cha-cha-chá*, el *bolero*, la *bomba*, el *merengue*, el *son* y otros. (Vea la sección titulada "Vocabulario Básico", para las descripciones de estos estilos y otra terminología importante, y el apéndice de "Sección Rítmica" para las transcripciones). Además de los estilos tradicionales, algunas obras se distinguen por sus estilos híbridos (como la "guaracha-mambo", el "afro-son", el "son-montuno", el "bolero-son", etc..) que resultan ser innovaciones y combinaciones de ambos estilos; estos están escritos con guión. Es importante mencionar que estos híbridos no siempre representan lo "estandard" con respecto a la interpretación, sino que se han unido (y suenan bien) dentro del arreglo donde aparecen. Hay que estar familiarizado con cada estilo individual para entender mejor este concepto.

También en esta colección hay canciones que alternan entre dos estilos diferentes. Estos se indican con línea diagonal, por ejemplo "bomba / guaracha", "danzón / descarga", "guaguancó / guajira-son", "songo / gaita", etc.. En estos arreglos se puede ver la alternación entre los dos estilos, o tal vez un estilo seguido por el otro una sola vez. Debe tener en cuenta que habrá momentos donde también haya un cambio de velocidad debido al cambio de estilo, como de doble tiempo a la mitad de velocidad. En estas ocasiones se indicará el cambio con una nueva indicación de movimiento.

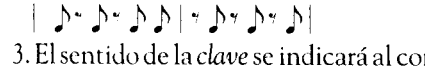
En las obras que contienen una sección en seis-por-ocho (6/8), puede ser que aparezca transcrito un patrón básico para la percusión. Por lo general, estas secciones suelen ser tocadas en los tambores *batá* (vea el "Vocabulario Básico"); otras veces son ritmos de *batá* tocados en las *tumbadoras*. El toque de *batá* es un fenómeno bastante complejo, y, desde luego, requiere toda una vida de estudio. Vale la pena para todos los bateristas y percusionistas tener por lo menos una base de información sobre este tipo de tamboreo.

Otro detalle respecto a la cuestión estilística tiene que ver con la interpretación de estilos más contemporáneos, donde se combinan elementos tradicionales con los conceptos basados en el jazz o el "funk". Aquí hemos querido mantener más flexibilidad en la terminología, utilizando términos como "jazz-son" o "funk-salsa". En otros casos, puede ser que un arreglo esté basado en un estilo tradicional, pero que tenga influencias del "latin jazz". En estos casos utilizamos categorías como "Songo (al estilo de latin jazz)", para indicar una interpretación más "abierta", que no enfoque tanto lo bailable, por ejemplo. Por otro lado tenemos las obras de la tradición de la *charanga*, que se distinguen en su interpretación comparadas con las obras interpretadas por un *conjunto* o grupo de "salsa". Por ejemplo, la *guaracha* es unos de los estilos más comunes en un repertorio "salsero", pero su interpretación por una orquesta de *charanga* sería muy distinta a la de un *conjunto* de salsa (vea el apéndice de Sección Rítmica). Desde luego, estas obras se identificarán como "charanga style" (al estilo de la *charanga*) para diferenciarlas de las obras del mismo estilo interpretadas por *conjuntos*.

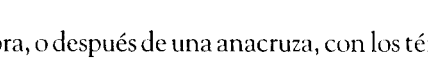
Información Importante Sobre La Clave

Como hemos mencionado en el Prólogo Editorial, esta música no es fácil de leer a primera vista. Incluso, todo el que conozca algo sobre la maravillosa música "latina" debe conocer la importancia del ritmo de la *clave*, y de su presencia alrededor de los aspectos rítmicos y armónicos de la música. La *clave* es algo elemental en esta música, tanto como el "swing" es para el jazz. La *clave* es un concepto esencial en la interpretación auténtica de la música afro-caribeña, y por eso es inprescindible conocerla profundamente. Teniendo esto presente, he aquí alguna información básica sobre las indicaciones de la *clave* en esta edición:

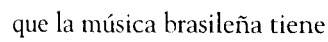
1. Las indicaciones de la *clave* aparecen de dos maneras: con "rumba clave" - refiriéndose a la *clave de rumba*:



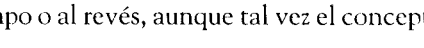
- y "clave" sencilla, referiéndose a la *clave del son*:



2. Obras en seis-por-ocho (6/8) utilizarán la *clave* de seis-por-ocho (6/8):



3. El sentido de la *clave* se indicará al comienzo de la obra, o después de una anacruza, con los términos "3-2" o "2-3". Tenga en cuenta que la música brasileña tiene su propia *clave* -



- y también sigue las mismas reglas con respecto al sentido o dirección, o sea, entrando en el primer tiempo o al revés, aunque tal vez el concepto no sea tán rígido como en la música de orígen cubana.

4. Se indicará cualquier cambio de sentido (o dirección) de la *clave* en una canción en el lugar donde ocurre. Estos cambios suelen ocurrir debido a la presencia de un número impar de compases en una frase; también puede cambiar el sentido de *clave* después de un "brinco", o sea, que se toque el mismo compás de la *clave* dos veces seguidas. Esto resulta contrario a las "reglas" del concepto de *clave*, pero a veces es inevitable en un arreglo. En otros casos, puede verse un cambio de <u>tipo</u> de *clave*, por ejemplo, al cambiar de un estilo rítmico en 4/4 a un estilo en 6/8, o de tiempo sencillo a doble tiempo.

5. El ritmo de la *clave* no se tiene que tocar en el arreglo necesariamente, sino que puede estar implícita en los patrones rítmicos de los instrumentos (en el conjunto).

Basic Vocabulary

(Excerpted from the Salsa Guidebook for Piano and Ensemble, by Rebeca Mauleón, ©1993, Sher Music Co.).
* All terms with an asterisk appear in the Rhythm Section Appendix.

afro* - a rhythmic style combining adaptations of sacred *batá* drum rhythms, popularized in Cuba in the 1940's, and often used to interpret lullabies.

baqueteo* - the rhythmic pattern played by the timbales in the Cuban style known as *danzón*.

batá (drums) - the sacred, two-headed drums of the Yoruba people of Nigeria, also found in Cuba.

bolero* - a slow, lyrical ballad.

bomba* - a style of Afro-Puerto Rican music and dance which is also commonly found in salsa repertoires, typically played on *bomba* drums, which are similar to *conga* drums, although shorter and more barrel-shaped.

cáscara* - 1. the shell or sides of the *timbales*; 2. the pattern played on the shell or sides of the *timbales*.

cha-cha-chá* - a rhythmic style derived from the early Cuban danzón-mambo, created by violinist Enrique Jorrín (who named the style upon hearing the scraping sounds of dancers' feet). The cha-cha-chá eventually became a separate musical style from the danzón.

charanga - a specific style of instrumentation, consisting of rhythm section (contrabass, piano, *timbales*, and *güiro*), strings (from two to four violins, or any number of violins with a cello), and one wood flute. The conga drum was added in the 1940's. This term (and style of instrumentation) evolved from the *charanga francesa*, developed in the early 20th century.

clave (patterns)* - a five-note, bi-measure pattern which serves as the foundation for nearly all of the rhythmic styles in salsa music. The *clave* consists of a "strong" measure containing three notes (also called the *tresillo*), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three". There are two types of *clave* patterns associated with popular (secular) music: *son clave* and *rumba clave*. Another type of *clave* - *6/8 clave* - originated in several styles of West African sacred music.

conga (rhythm)* - a style of Cuban carnaval music typically played on acoustic percussion instruments and horns, in ensembles known as *comparsas*.

conjunto - a type of instrumentation which evolved and was defined around 1940, consisting of piano, bass, bongos, conga, *tres*, guitar, four trumpets and three singers (often playing minor percussion). The *conjunto* style has remained as the definitive sound for the "salsa" band, although there have been many combinations in instrumentation.

coro - "chorus".

coro/pregón - the call-and-response relationship between the lead vocal soloist, or *pregonero*, and the fixed choral response, or *coro*. In salsa song form, this takes place during the open vamp section called the *montuno*.

danzón* - a Cuban musical and dance form developed in the late 19th century, which is derived from the European Court and Country dances, as well as the *contradanza* and the *danza*. The instrumentation which generally interprets this style is known as the *charanga* orchestra, featuring strings and flute with a rhythm section. The *danzón* form consists of: an introduction called the *paseo* (A), the principal flute melody (B), a repeat of the introduction (A), and the violin trio (C). Innovations by several composers lead to the addition of a fourth section (D) called *nuevo ritmo*, later known as *mambo*. This section added elements of the Cuban *son*, and established an open vamp over which the flute, violin or piano would improvise.

descarga - "unloading" (lit.); a jam session, as well as an improvised tune.

guaguancó* - one of three styles of Cuban *rumba*, featuring a heightened polyrhythmic structure, and danced by male-female couples (in its traditional folkloric setting). The typical instrumentation (used by all styles) includes: *tumbadoras* (congas) or *cajones* (boxes), *palitos* (sticks) or *cucharas* (spoons), *claves*, and *marugas* (shakers). It may be simplified when interpreted by an ensemble.

guajeo - the repeated figure played by the string instruments in a particular ensemble, such as the *tres'* vamp in a *conjunto* instrumentation, or the violin vamp in a *charanga* instrumentation. Also used to refer to repeated horn lines, such as in a layered *mambo* section.

guajira* - an arpeggiated and floral song form, derived from the Cuban *son* and peasant music styles.

guaracha - traditionally a music and dance form from Cuba's comic opera, which developed into a form of street music, featuring satirical lyrics. Now generally associated with tunes of moderate tempo.

güira - a metal scraper used for Dominican *merengue*, scraped with a metal fork.

güiro (instrument) - a serrated gourd or calabash, scraped with a stick, which is extremely popular throughout Latin America. It has both African and indigenous American roots.

güiro (6/8 rhythm) - a rhythmic style, so-named because of its interpretation on the beaded gourds known (at first) as *güiros*, and later, *chékeres*. In addition to the *chékeres*, a bell and a tumbadora may be added.

mambo (rhythm) - 1. The section added to the *danzón* form (in the 1940's) which featured an open vamp and instrumental improvisation. 2. An up-tempo dance style, developed through the 40's and 50's, which blended several elements of North American instrumentation and harmony with elements of the Cuban *son*.

mambo (section) - the section of an arrangement which features new material, including layered horn lines called *moñas*.

merengue* - a rhythmic style from the Dominican Republic, which is a fast two-step, and is traditionally played on *tambora*, *güira* and accordion.

montuno (piano) - the repeated, syncopated vamp played by the piano in an ensemble.

montuno (section) - the open vamp section of a song, which features the *coro/pregón* (call-and-response singing) and instrumental solos.

moña - a horn line (either written or improvised), as well as a section featuring layered, contrapuntal horn lines. Moñas may occur during a mambo section, or during the *montuno* section, such as in a "shout" chorus underneath a soloist.

plena* - an Afro-Puerto Rican rhythm, traditionally played on *panderetas*, which is an important form of popular music. The *panderetas* resemble tambourines without the jingles.

pregón - the lead, improvised vocal which alternates with the fixed choral response, or *coro*.

rumba - a Cuban folkloric secular form, consisting of drumming, dancing and call-and-response singing which contains both African and Spanish roots. There are three styles of rumba: the *yambú*, *guaguancó* and *columbia*.

son* - a style of popular dance music of the peasant or working-class, combining several Spanish and African elements. The *son* began to take shape in the latter half of the 19th century in Cuba's Oriente province, and gave birth to several hybrids, including the *afro-son*, *guajira-son*, *son-pregón* and *son-montuno*. The *son* is perhaps the most important form at the root of today's popular salsa music.

songo* - a series of developing percussion patterns, blending several Cuban styles with elements of jazz and funk. Songo was initially created by Los Van Van bassist/director Juan Formell in the 1970's, together with original drummer Blas Egües, and was revolutionized by drummer José Luis Quintana "Changuito".

tumbao (bass) - the repeated pattern played by the bass, often accenting beats 2+ and 4. The pattern is a mixture of influences from the styles of the *contradanza* and the *son*.

tumbao (congas) - the repeated pattern played by the *tumbadoras* (conga drums) in the majority of the popular styles in Salsa, also referred to as *marcha* (march), emphasizing the fourth beat of the measure, as well as beat 4+.

Vocabulario Básico

(Extracto del libro Salsa Guidebook for Piano and Ensemble, por Rebeca Mauleón, © 1993, Sher Music Co. Pronto estará disponible una versión de este libro en español. ¡No se lo pierda!).
* Todos los términos con asterisco aparecen en el Apéndice de la Sección Rítmica.

afro* - un estilo rítmico que combina adaptaciones de los toques litúrgicos del tambor *batá*. Este estilo se popularizó alrededor de los años 40 en Cuba, y se utilizaba frequentemente en la interpretación de canciones de cuna.
baqueteo* - el patrón rítmico tocado por los *timbales* en el *danzón* cubano.
batá (drums) - tambor sagrado y bimembranófono de origen yoruba de Nigeria (Africa), que también se ha desarrollado en Cuba.
bolero* - estilo musical lento y lírico.
bomba* - estilo de música y danza afro-puertorriqueño que también forma parte del repertorio "salsero". Suele tocarse en los tambores *bombas*, que son similares a las *tumbadoras* (o *congas*), pero más bajas y en forma de barril.
cáscara* - 1. la parte exterior de los *timbales*; 2. el patrón rítmico tocado en el exterior de los *timbales*.
cha-cha-chá* - estilo musical derivado del género del *danzón-mambo* cubano, creado por el violinista Enrique Jorrín, quien le puso el nombre al observar los pasos de los bailadores cuando raspaban el piso. El cha-cha-chá se convirtió en su propia especie, separándose del *danzón*.
charanga - tipo específico de agrupación, formada por sección rítmica (contrabajo, piano, *timbales* y *güiro*), cuerdas (de dos a cuatro violines, o violines y violincello) y flauta de madera. La *tumbadora* se le agrega alrededor de los años 40. La *charanga* proviene de la *charanga francesa* de los principios del siglo 20.
clave (patrones)* - una frase binaria compuesta de cinco notas, que sirve de fundamento de casi todos los estilos rítmicos de la música "salsa". La frase de la clave se compone de un compás "fuerte" de tres notas, también llamado *tresillo*, y un compás "debil" de dos notas. El sentido de la clave se define por la dirección en que uno comience a tocar la frase, comenzando con el primer compás (o "tres-dos") o el segundo compás ("dos-tres"). Los dos tipos de clave más utilizados en la música popular son las claves del *son* y de la *rumba*. Otro tipo de clave - la clave de seis-por-ocho (6/8) - proviene de la música religiosa del Africa de la música religiosa del Africa Occidental.
conga (ritmo)* - un estilo de música carnavalesca, normalmente tocada con instrumentos de percusión y trompetas, en agrupaciones conocidas como *comparsas*.
conjunto - tipo de agrupación surgido alrededor de los años 1940, integrado por piano, contrabajo, bongó, tumbadora, guitarra, tres, cuatro trompetas y tres cantantes (que tocan percusión menor). El *conjunto* llega a ser la agrupación definitiva de la salsa, a pesar de las numerosas posibilidades y combinaciones de instrumentación.
coro/pregón - el intercambio del solista vocal, o *pregonero*, con el coro (o estribillo). En los arreglos de "salsa", esto suele ocurrir en la sección llamada *montuno*.
danzón* - género musical y bailable que surgió a fines del siglo 19, derivado de la contradanza europea, tanto como la contradanza criolla, la danza y la habanera (cubanas). El danzón se toca generalmente por agrupaciones llamadas *charangas*, donde se destacan la flauta y los violines. Su estructura consta de una introducción, o *paseo* (A), la primera parte, donde se luce la técnica del flautista (B), volviendo a la introducción repetida, que sirve como puente (A), seguido por la parte de los violines (C). Innovaciones de varios compositores transformaron el danzón, añadiendo una cuarta parte (D) titulado *nuevo ritmo*, y luego, *mambo*, que incorporó elementos del *son* cubano, y estableció una sección más abierta donde se pudieran lucir el flautista, pianista o violinista, tanto como el bailador.
descarga - una canción improvisada; un encuentro improvisado entre músicos. El término (en inglés) más común entre músicos es "jam session", que proviene del jazz.
guaguancó* - uno de tres estilos del importante género cubano cantable y bailable, la *rumba*, donde se destaca la estructura polirrítmica. Se interpreta percutiendo *tumbadoras* (congas) o *cajones* , palitos o *cucharas*, *claves*, y *marugas* (sonajas), y se baila por pareja. Suele simplificarse al ser interpretada por un conjunto de salsa.
guajeo - el patrón repetido por los instrumentos de cuerda, como el *tres* en la agrupación del *conjunto*, o el violín de la *charanga*. Este término también se puede usar refiriéndose a los patrones repetidos por los metales en la sección del *mambo* de una canción.
guajira* - género cantable, derivado del *son* cubano y la música campesina. El acompañamiento instrumental suele tocarse libremente, con muchos arpeggios en la guitarra y el piano.
guaracha* - género cantable y bailable de origen del teatro bufo en Cuba, que luego pasó a los salones de baile. Su texto solía ser satírico, burlón y picaresco. Hoy en dia el término "guaracha" se refiere a las canciones de salsa de aire moderado.
güira - instrumento percusivo y cilíndrico de metal, cuya superficie se raspa con un tipo de tenedor metálico, utilizado en el *merengue* dominicano.
güiro (instrumento) - instrumento percusivo y cilíndrico, formado por una calabaza con surcos paralelos que se raspan con un palo. Tiene raices indígenas tanto como africanas.

güiro (ritmo en 6/8) - estilo rítmico de procedencia folklórica africana, interpretada en los instrumentos primero conocidos como *güiros*, y luego *chekerés*. También se le añade una campana y tumbadora.

mambo (ritmo) - 1. La última parte o sección del *danzón* (anteriormente llamado *nuevo ritmo*), donde se destaca un solista sobre una base de *montuno*. 2. Género bailable de aire rápido que se desarrolló durante los años 40 y 50, y combinó los conceptos armónicos e instrumentales del jazz norteamericano con elementos del *son* cubano.

mambo (sección) - la sección de un arreglo donde se destacan los metales en forma escalonada, llamadas *moñas* en la terminología salsera.

merengue* - baile y estilo rítmico de la República Dominicana, tocado tradicionalmente en la *tambora*, la *güira* y el acordeón.

montuno (piano) - el patrón repetido y sincopado, tocado por el piano en la agrupación.

montuno (sección) -la sección abierta y repetida de una canción, donde alternan el pregón y el coro, y se destacan solos instrumentales.

moña - línea melódica y rítmica de los metales (escrita o improvisada), a veces tocada en forma escalonada. Las moñas suelen ocurrir durante las secciones de *mambo* o el *montuno*, y sirven también para animar al solista.

plena* - estilo de música folklórica afro-puertorriqueña, tocado típicamente en las *panderetas* puertorriqueñas (que no tienen las sonajas metálicas) y el *guayo* (*güiro*).

pregón - línea vocal improvisada por el cantante solista, que alterna con el coro.

rumba - género folklórico y profano afro-cubano con raíces africanas y españolas, interpretada con instrumentos de percusión, bailado y cantado de forma antifonal. Los tres estilos se identifican como el *yambú*, el *guaguancó* y la *columbia*.

son* - género vocal, instrumental y bailable de origen campesino, con raíces españolas y africanas. La estructura del son se definió en la última mitad del siglo 19 en la provincia de Oriente de Cuba, y generó varios híbridos como el *afro-son*, la *guajira-son*, el *son-pregón* y el *son-montuno*. El *son* es una de las formas más importantes como antecedente de la salsa.

songo* - una serie de patrones rítmicos de percusión que combina influencias de varios estilos cubanos con elementos del jazz y el funk. El songo fué creado alrededor de los años 70 por Juan Formell, bajista y director de Los Van Van de Cuba, juñto con el percusionista Blas Egües, y fué desarrollado por el percusionista José Luis Quintana "Changuito".

tumbao (bajo) - el patrón repetido y anticipado (sincopado) del contrabajo, que acentúa los golpes 2+ y 4 de cada compás. El *tumbao* es producto de los estilos de la *contradanza criolla* y el *son*.

tumbao (tumbadoras) - el patrón repetido de las tumbadoras (congas) en la mayoría de los estilos rítmicos de la salsa, también llamado *marcha*, que ace que acentúa el cuarto golpe de cada compás, asi como el golpe 4+.

GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas (and) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
   a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
   b) when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda).
6. Till Cue | On Cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4x's' is played four times (repeated three times).
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

9. Chords fall on the beat over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
    a) turn arounds
    b) chords continued from the line before
    c) verbal comment explaining thier use (for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

15. An 'altered ' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absense of a steady tempo.
17. During a 'break.....' piano, bass and drums all observe the same rests. The last beat played is notated as or to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS

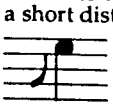
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed).

ABBREVIATIONS

15ma ..... two octaves higher
15ma b..... two octaves lower
8va .....one octave higher
8va b..... one octave lower
accel..... accelerando
alt .....altered
bari ..... baritone saxophone
bkgr..... background
bs..... bass
cresc..... crescendo
decres..... decrescendo
dr..... drums
elec. bs..... electric bass
elec. pn.....electric piano
fl..... flute
gliss..... glissando
gtr.....guitar
indef ..... indefinite (till cue)
L.H. .....piano left hand
Med..... Medium
N.C.....No Chord
Orig..... Original
perc.....percussion
pn..... piano
rall..... rallentando
R.H.....piano right hand
rit..... ritardando
sop..... soprano saxophone
stac..... staccato
susp..... suspended
synth..... synthesizer
ten.....tenor saxophone
trb..... trombone
trbs..... trombones
trp.....trumpet
trps.....trumpets
unis.....unison
V.S..... Volti Subito (quick page turn)
w/ .....with
x .....time
x's .....times

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



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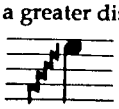
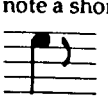


Fall away from the note a short distance



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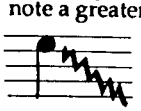
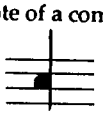
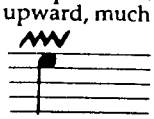


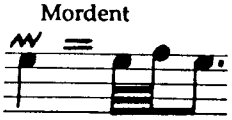
Top note of a complete voicing



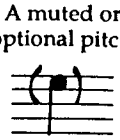
A rapid variation of pitch upward, much like a trill



Mordent

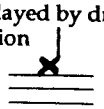


A muted or optional pitch



Note with indeterminate pitch

Rhythm played by drums or percussion



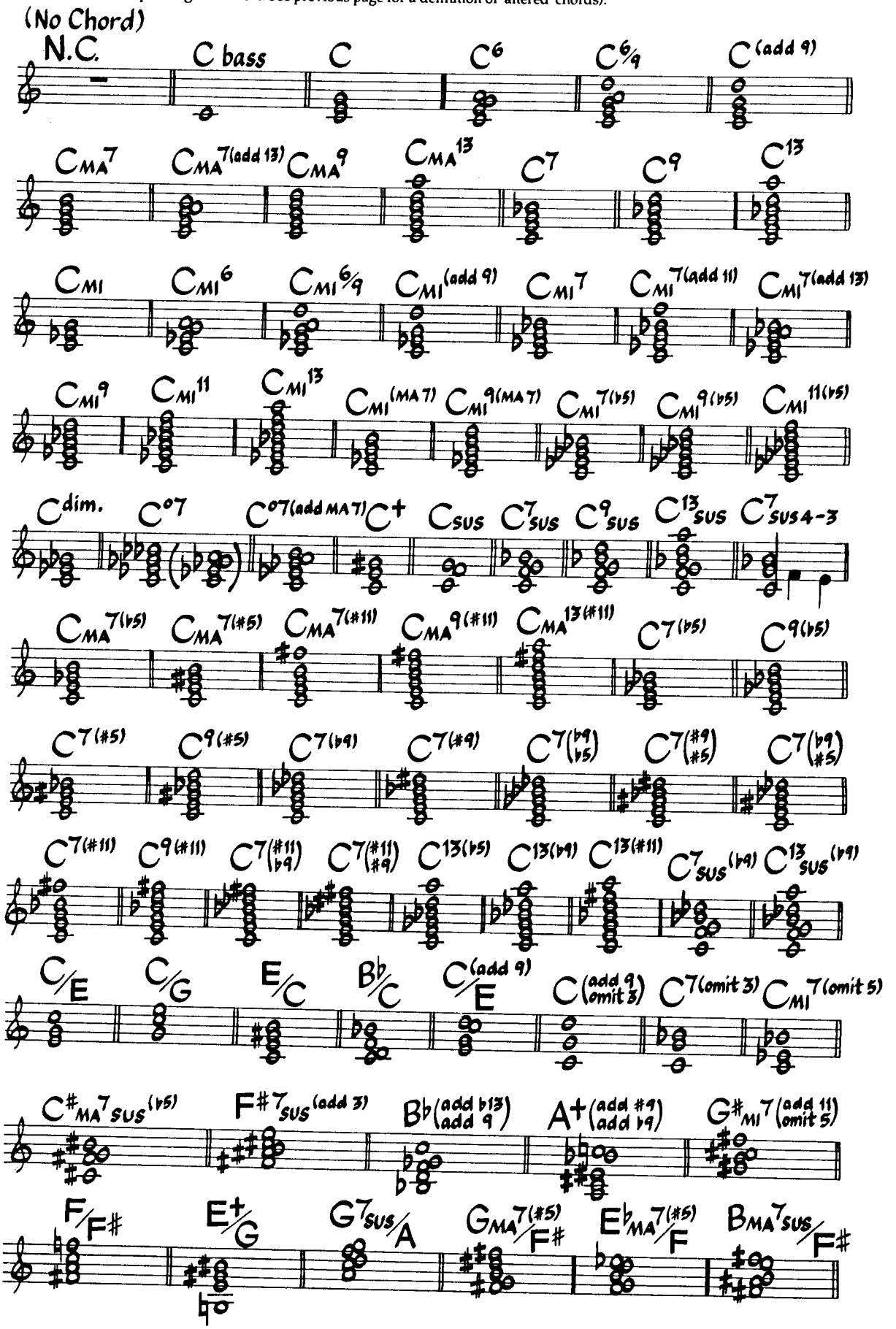
CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

1) The full range of chords normally encountered, given with a C root, and

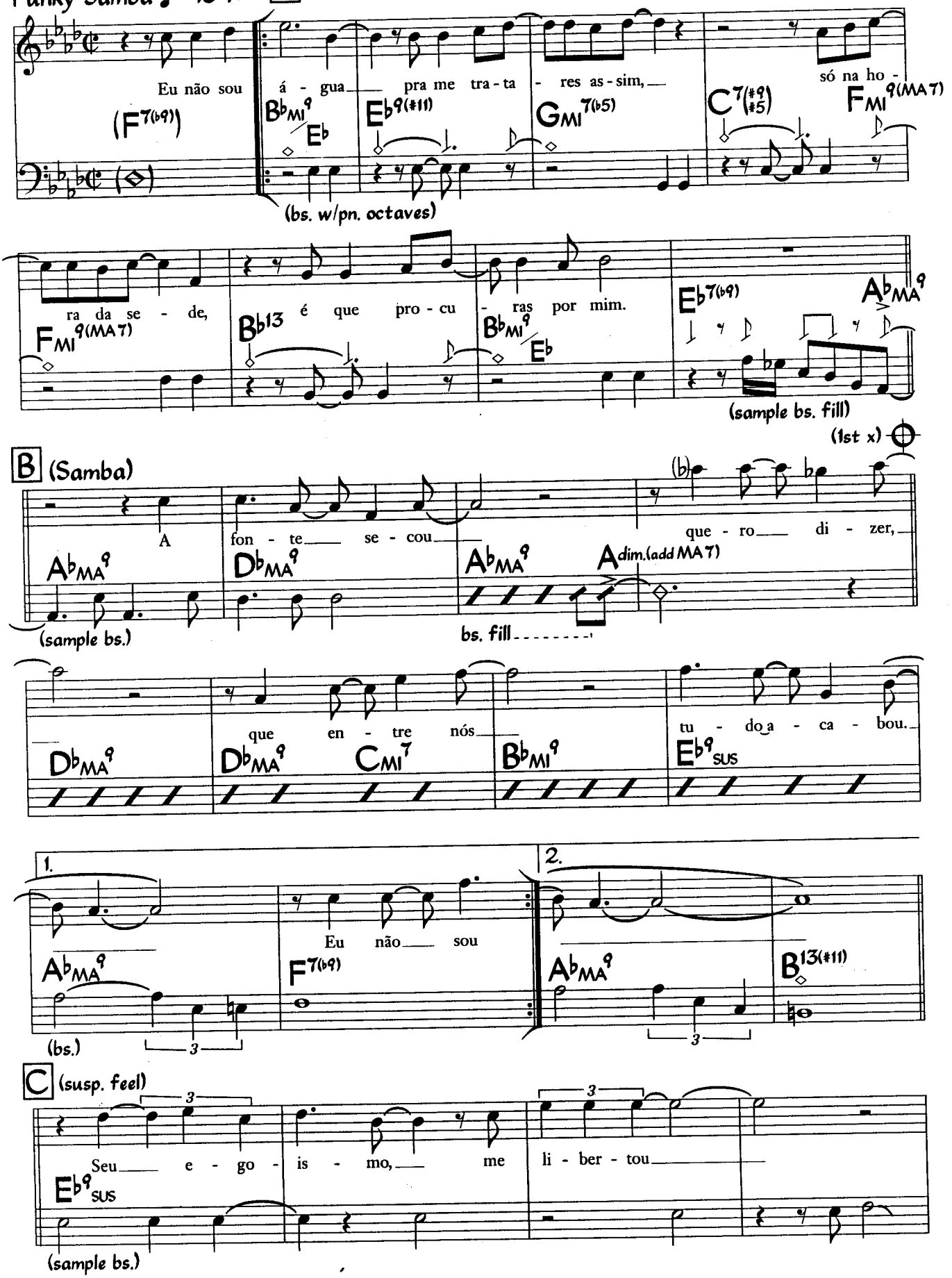
2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).



A Fonte Secou

Monsueto Menezes
Tufic Lauar & Marcleo
(as sung by Leny Andrade)

Medium Slow
Funky Samba ♩ = 134



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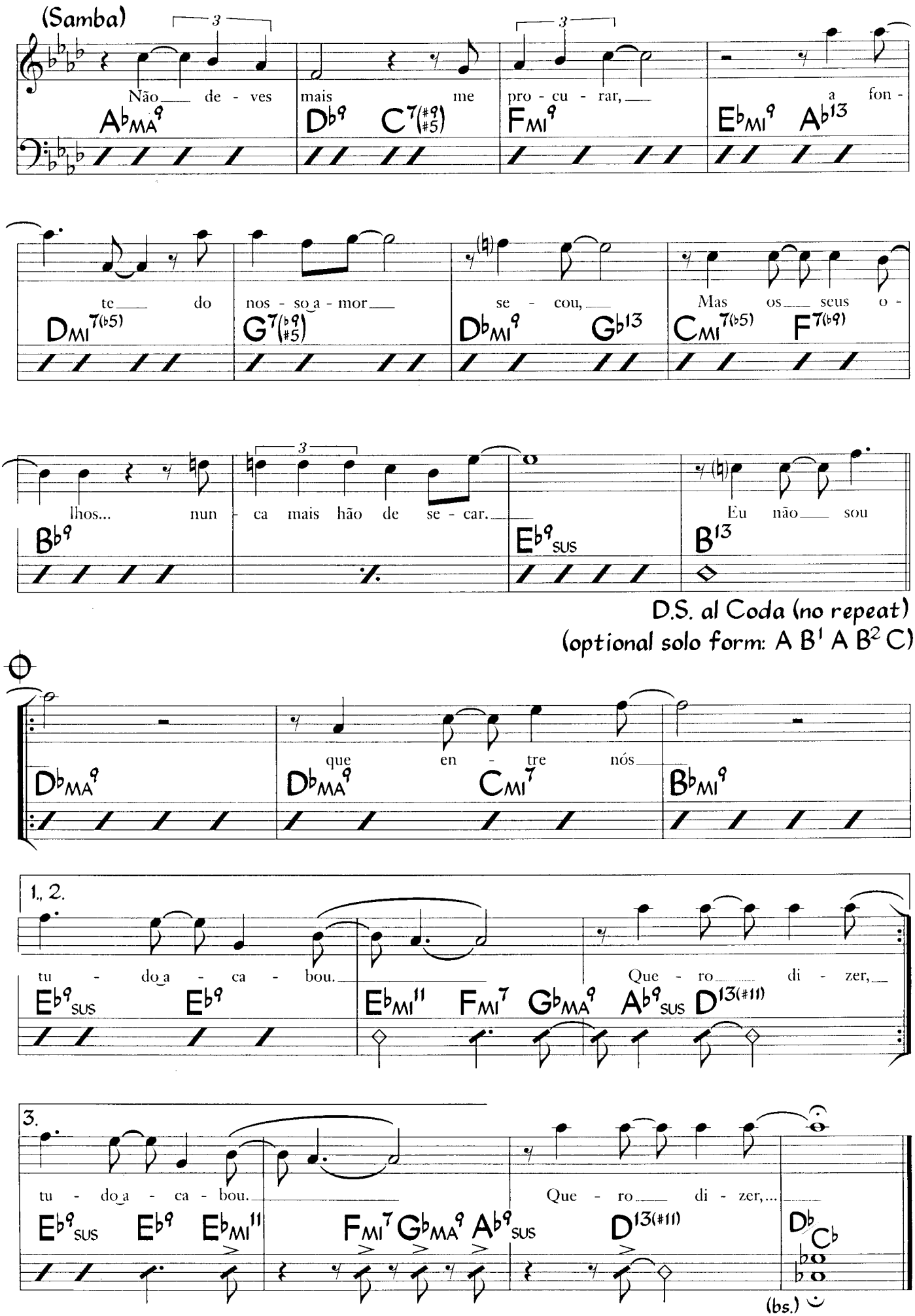
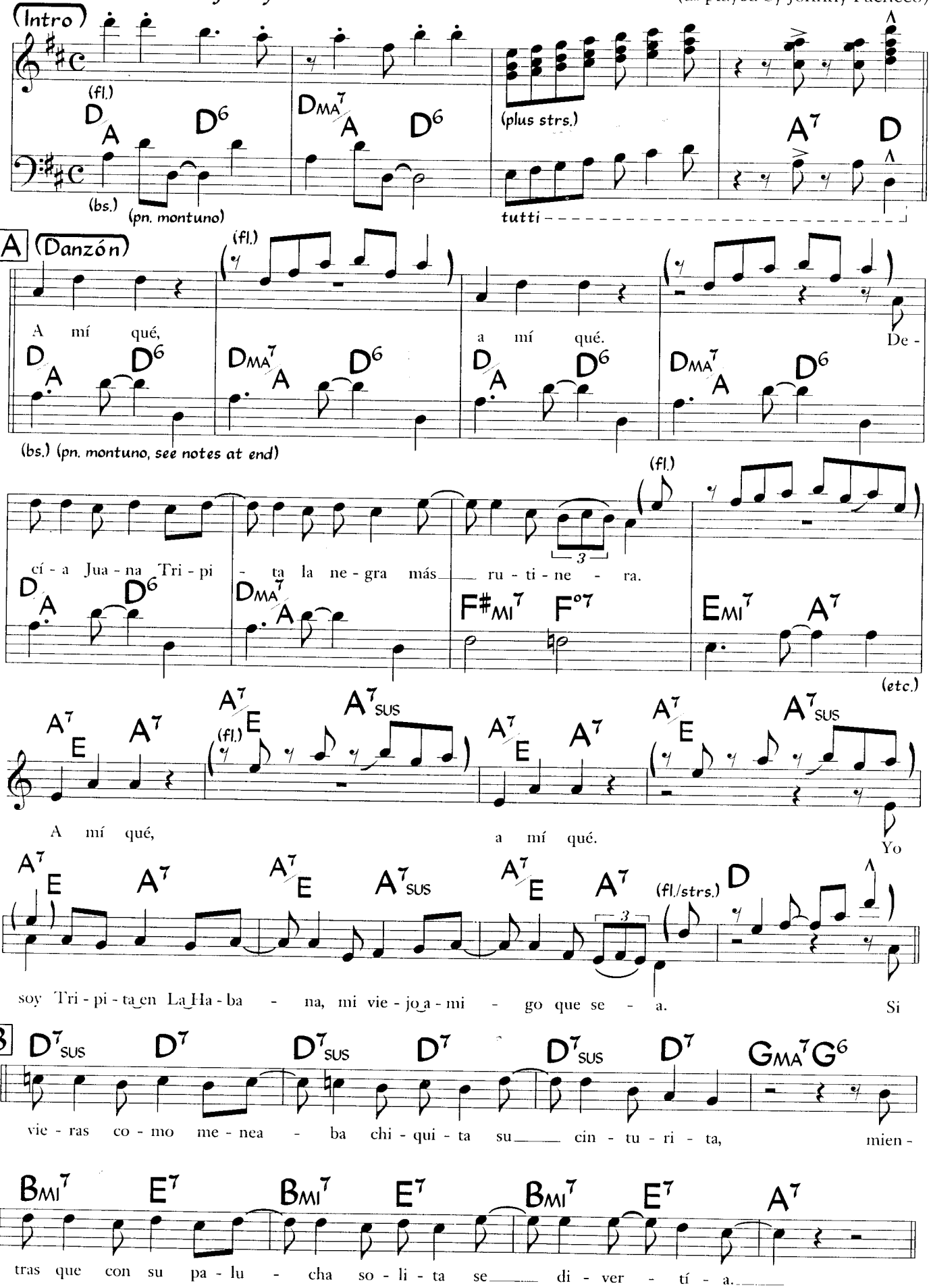

(Samba)
Não de - ves mais me pro - cu - rar, a fon -
Abma9 Db9 C7(#9)(#5) Fmi9 Ebmi9 Ab13
te do nos - so a - mor se - cou, Mas os seus o -
Dmi7(b5) G7(b9)(#5) Dbmi9 Gb13 Cmi7(b5) F7(b9)
lhos... nun - ca mais hão de se - car. Eu não sou
Bb9 Eb9sus B13
D.S. al Coda (no repeat)
(optional solo form: A B1 A B2 C)
Dbma9 que en - tre nós
Dbma9 Cmi7 Bbmi9
1., 2.
tu - do a - ca - bou. Que - ro di - zer,
Eb9sus Eb9 Ebmi11 Fmi7 Gbma9 Ab9sus D13(#11)
3.
tu - do a - ca - bou. Que - ro di - zer,...
Eb9sus Eb9 Ebmi11 Fmi7 Gbma9 Ab9sus D13(#11) Db Cb
(bs.)

A Mí Qué

Danzón/Descarga ♩ = 92
(2-3 Clave) (Charanga Style)

Jesús Guerra
(as played by Johnny Pacheco)



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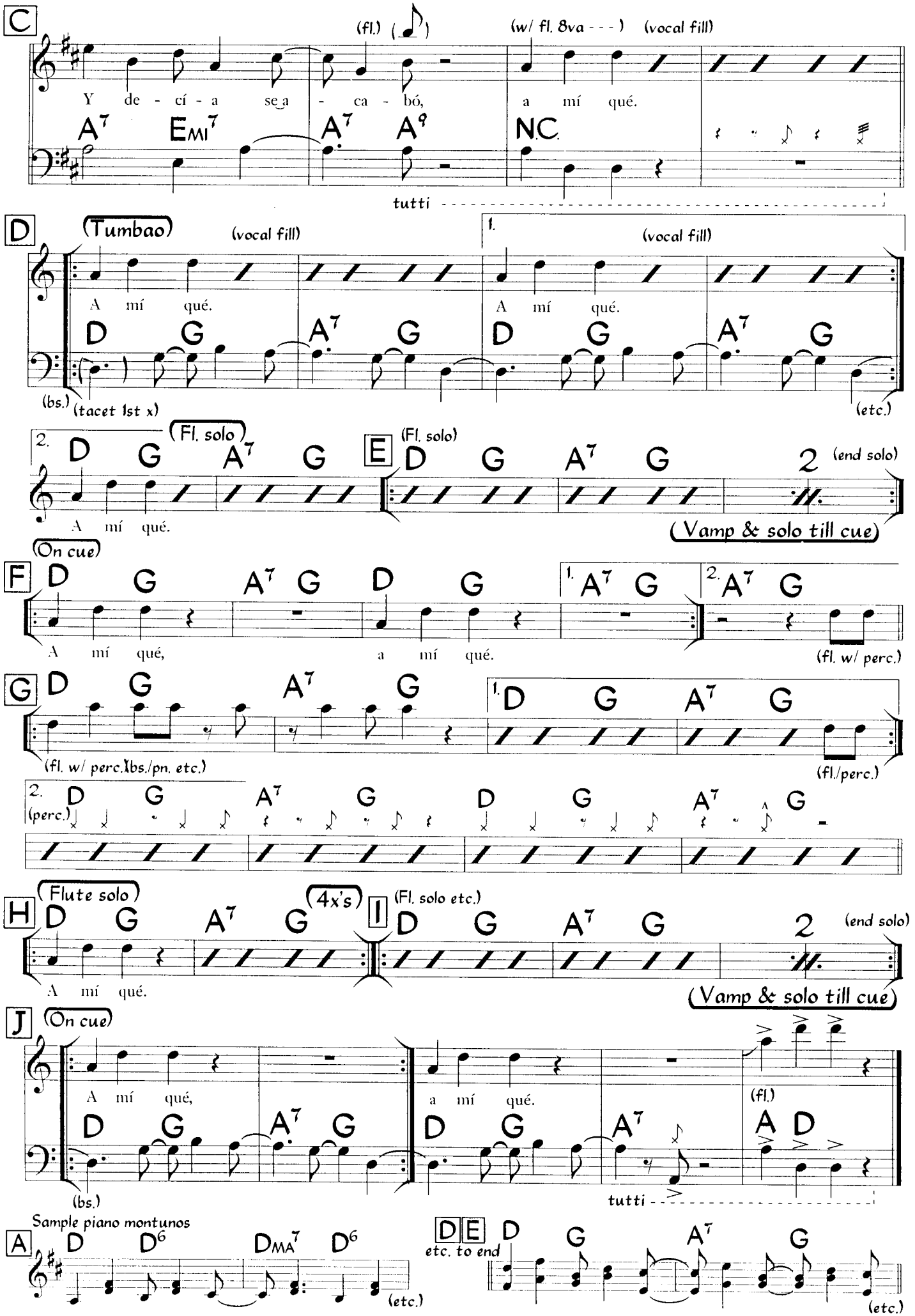
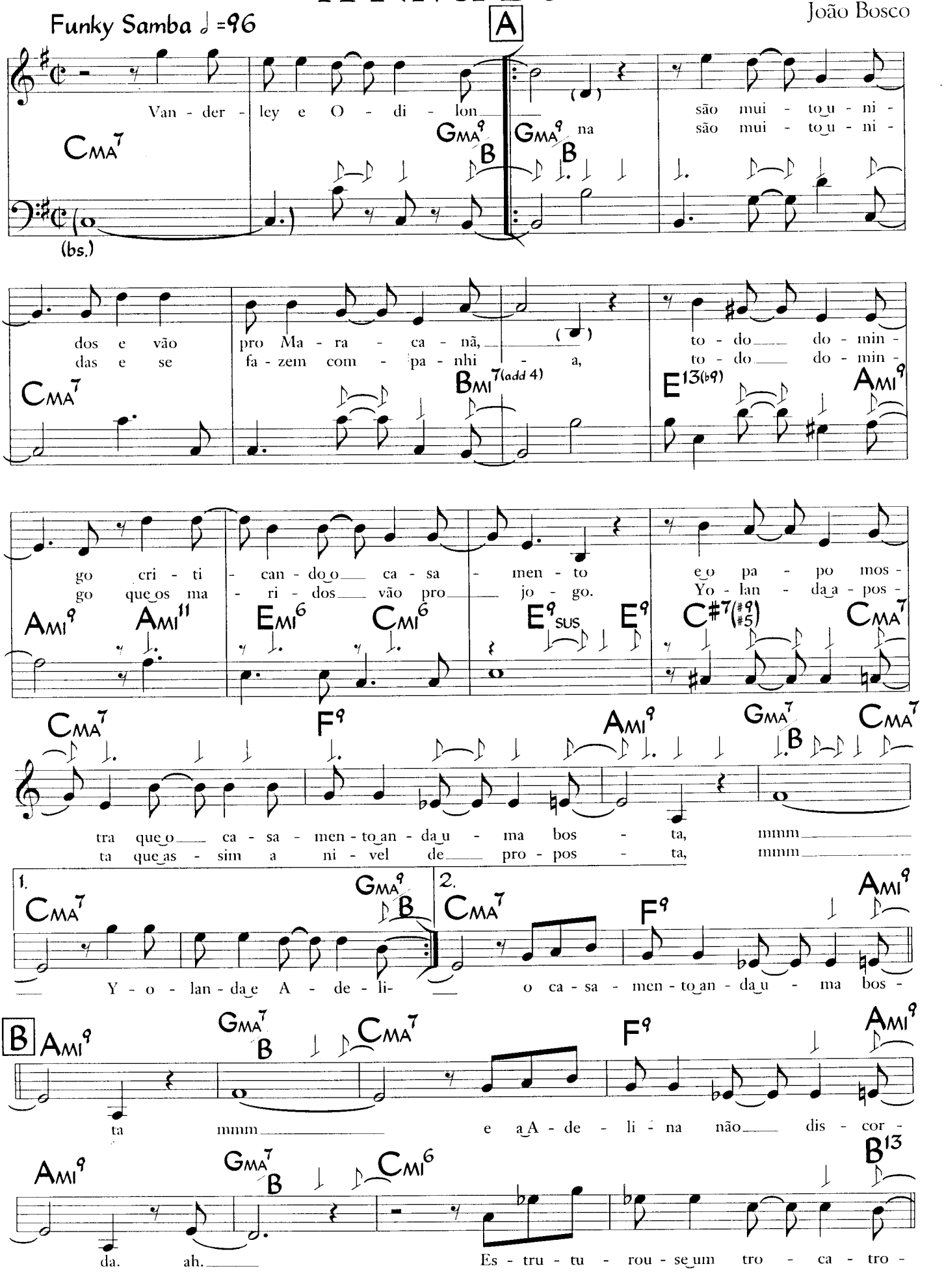

C
(fl.)
(w/ fl. 8va - - -)
(vocal fill)
Y de - cí - a se a - ca - bó, a mí qué.
A7 Emi7 A7 A9 N.C.
tutti
D
Tumbao
(vocal fill)
1.
(vocal fill)
A mí qué.
A mí qué.
D G A7 G D G A7 G
(bs.)
(tacet 1st x)
(etc.)
2.
Fl. solo
D G A7 G
E
(Fl. solo)
D G A7 G 2
(end solo)
A mí qué.
(Vamp & solo till cue)
On cue
F
D G A7 G D G
1. A7 G
2. A7 G
A mí qué, a mí qué.
(fl. w/ perc.)
G
D G A7 G
1. D G A7 G
(fl. w/ perc.\bs./pn. etc.)
(fl./perc.)
2.
(perc.)
D G A7 G D G A7 G
H
Flute solo
D G A7 G
4x's
I
(Fl. solo etc.)
D G A7 G 2
(end solo)
A mí qué.
(Vamp & solo till cue)
J
On cue
A mí qué, a mí qué.
(fl.)
D G A7 G D G A7 A D
(bs.)
tutti
Sample piano montunos
A
D D6 DMA7 D6
(etc.)
D E
etc. to end
D G A7 G
(etc.)

A Nivel De

João Bosco

Funky Samba ♩=96



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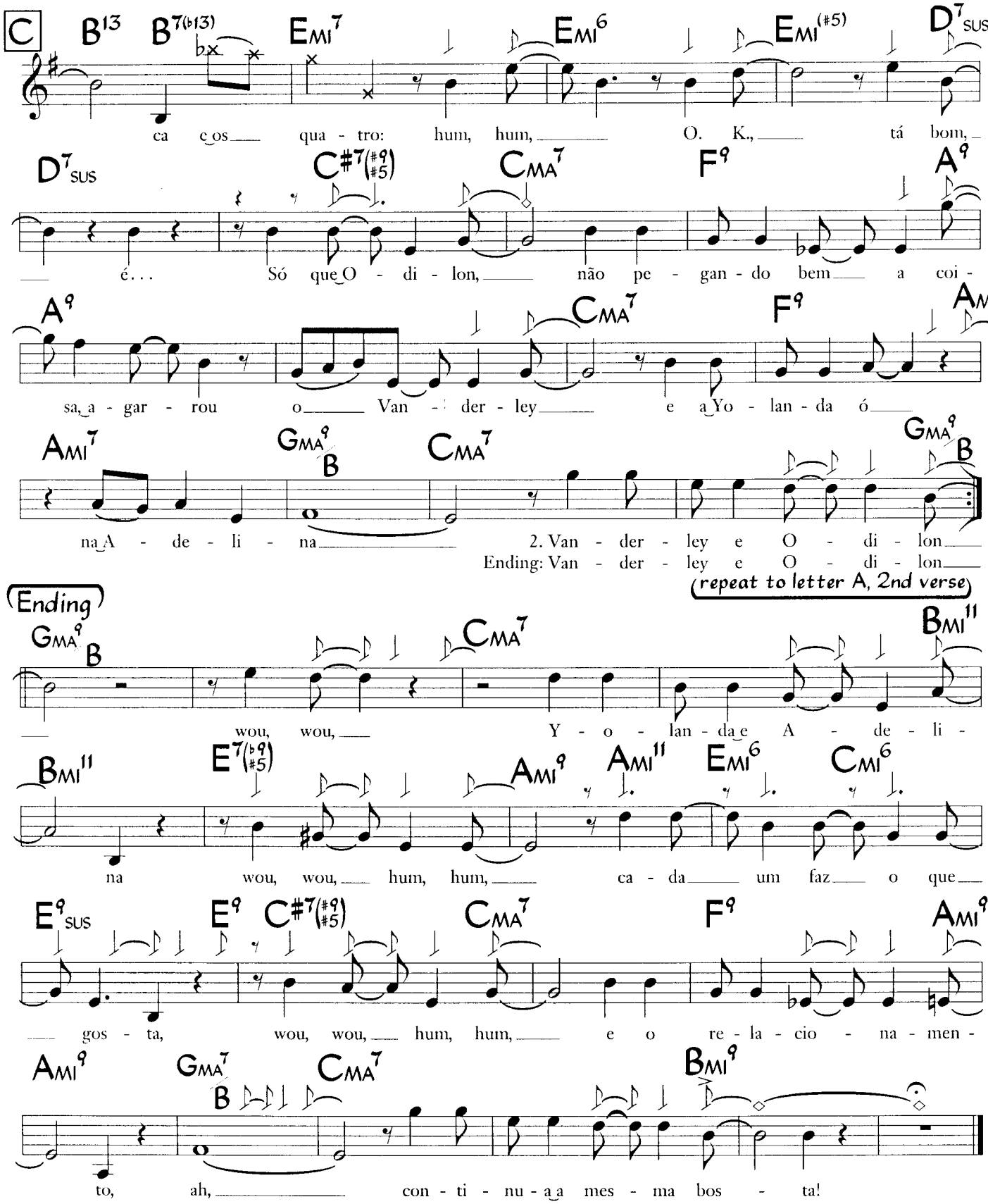


Second Verse:

Vanderley e Odilon
bem mais unidos empataram capital
e estão montando restaurante natural
cuja proposta é cada um come o que gosta. (Mmm . . .)
Yolanda e Adelina
bem mais unidas acham viver um barato
e pra provar tão fazendo artesanato
e pela amostra Yolanda aposta na resposta. (Mmm . . .)
E Adelina não discorda (Ah . . .)
que pinta e borda com o que gosta. (Ah . . .)
É positiva essa proposta
de quatro: hum, hum . . . O.K. . . . tá bom . . . é . . .
Só que Odilon ensopapa o Vanderley com ciúme
e Adelina dá na cara de Yoyo . . .

Ending:

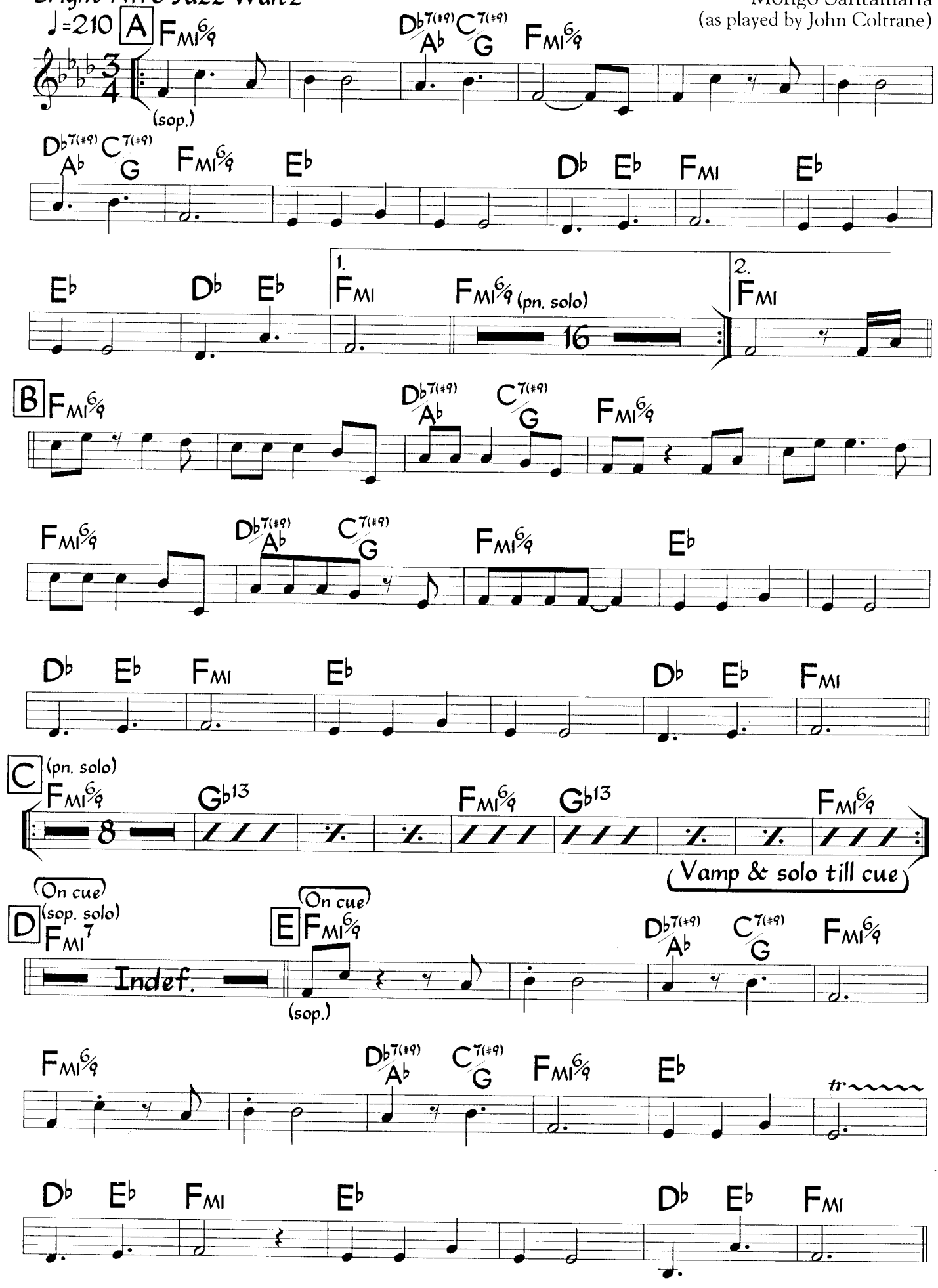
Vanderley e Odilon (to "Ending")

Afro Blue

Bright Afro-Jazz Waltz

♩=210

Mongo Santamaría
(as played by John Coltrane)



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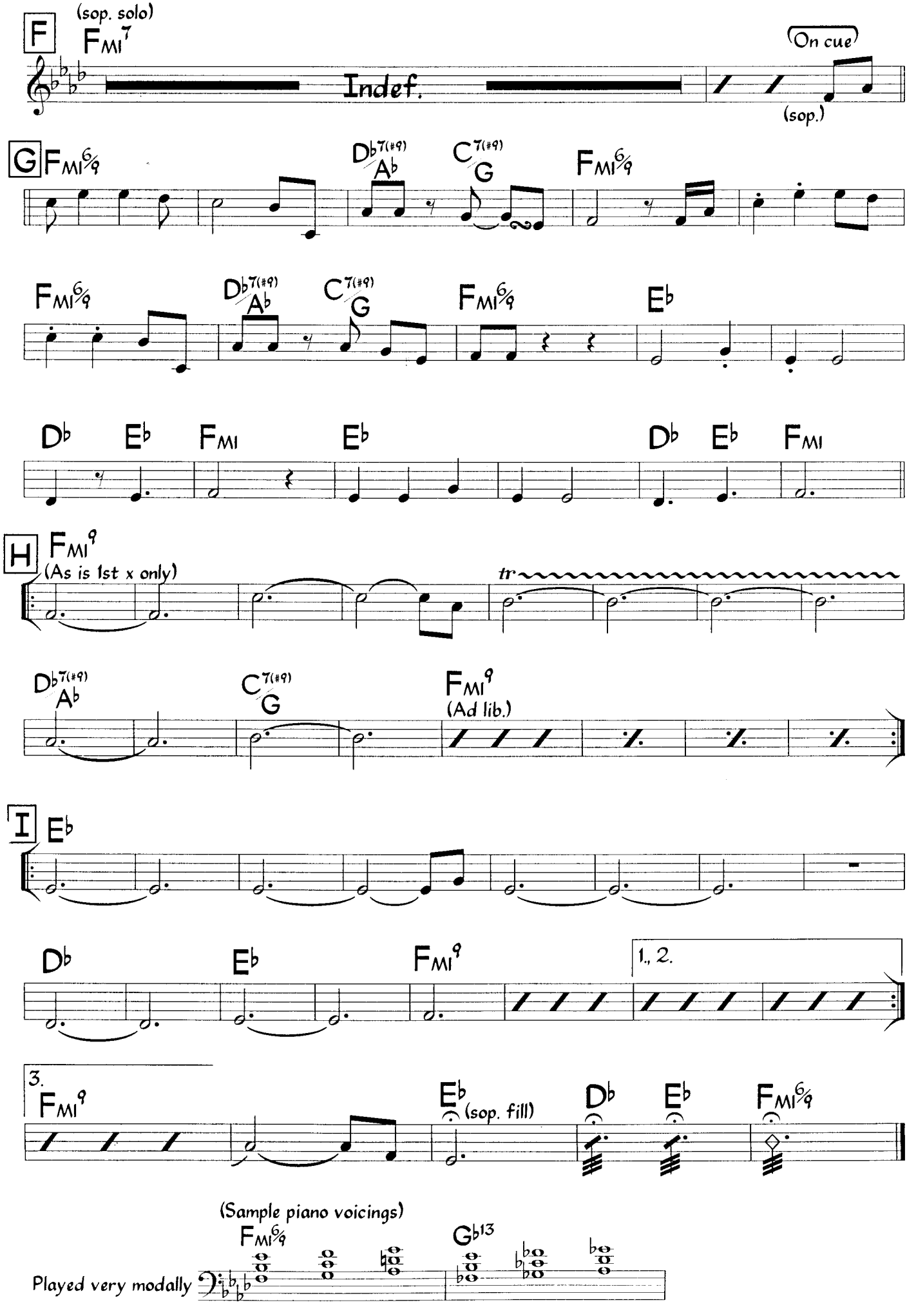
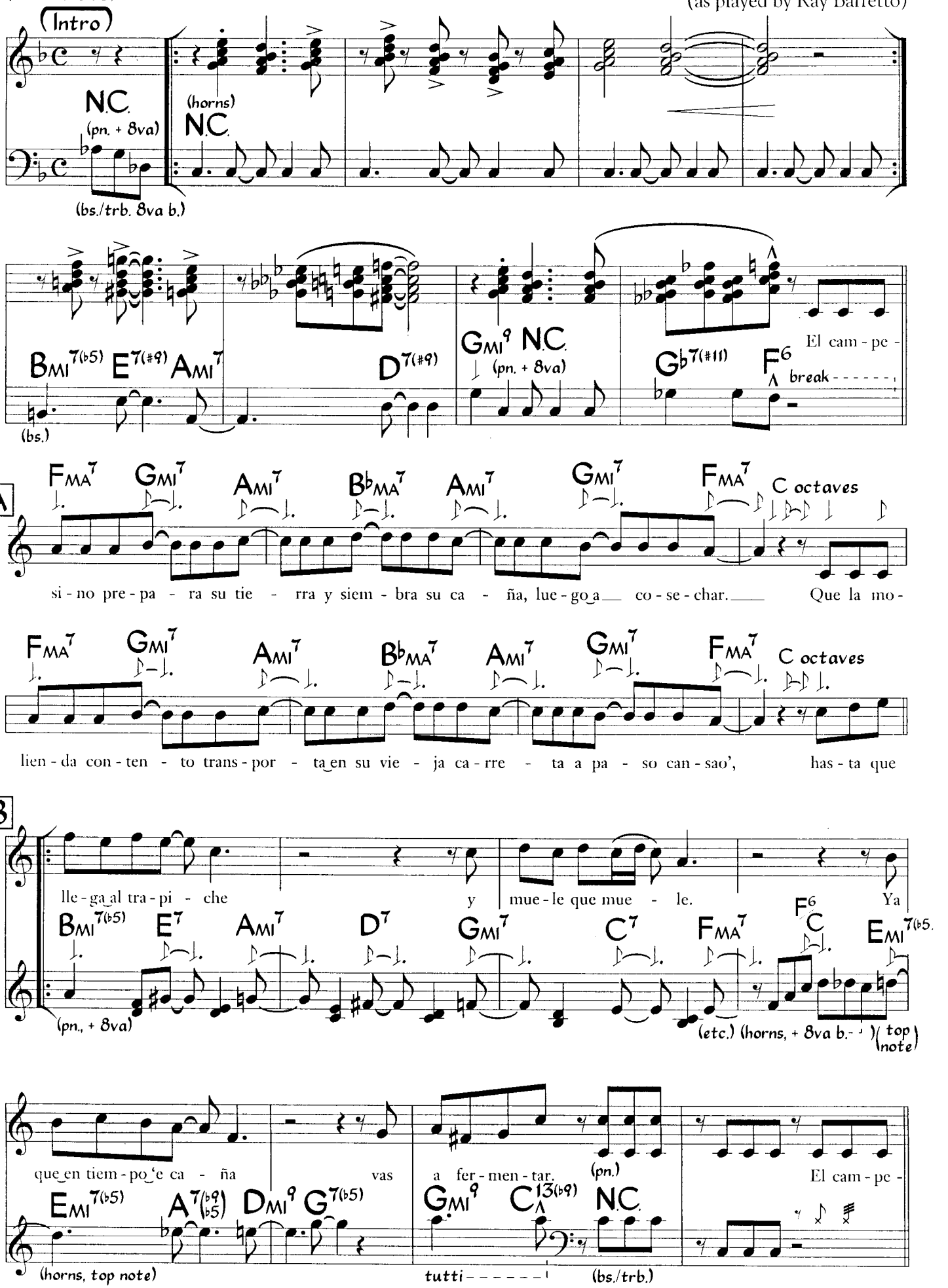

F
(sop. solo)
FMI7
Indef.
On cue
(sop.)
G
FMI6/9
Db7(#9)/Ab
C7(#9)/G
FMI6/9
FMI6/9
Db7(#9)/Ab
C7(#9)/G
FMI6/9
Eb
Db
Eb
FMI
Eb
Db
Eb
FMI
H
FMI9
(As is 1st x only)
tr
Db7(#9)/Ab
C7(#9)/G
FMI9
(Ad lib.)
I
Eb
Db
Eb
FMI9
1., 2.
3.
FMI9
Eb
(sop. fill)
Db
Eb
FMI6/9
(Sample piano voicings)
FMI6/9
Gb13
Played very modally

Guaracha ♩ = 174
(2-3 Clave)

Aguardiente De Caña

Miguel Barcasnegras
(as played by Ray Barretto)



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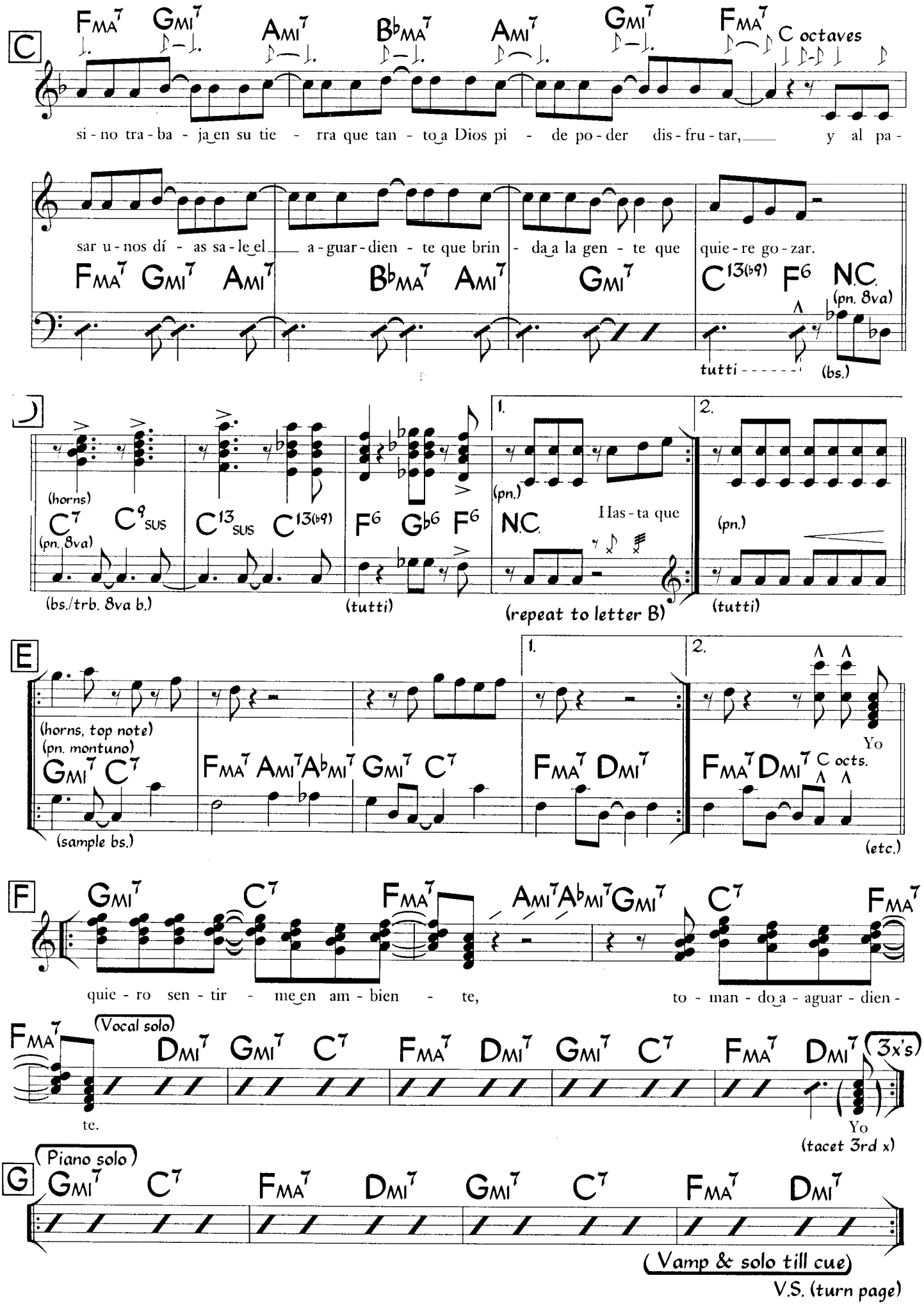

C
FMA7 GMI7 AMI7 BbMA7 AMI7 GMI7 FMA7
C octaves
si - no tra - ba - ja en su tie - rra que tan - to a Dios pi - de po - der dis - fru - tar, y al pa -
sar u - nos dí - as sa - le el a - guar - dien - te que brin - da a la gen - te que quie - re go - zar.
FMA7 GMI7 AMI7 BbMA7 AMI7 GMI7
C13(b9) F6 N.C.
(pn. 8va)
tutti - - - - - -
(bs.)
D
(horns)
C7 C9SUS C13SUS C13(b9) F6 Gb6 F6
(pn. 8va)
(bs./trb. 8va b.)
(tutti)
1.
2.
(pn.)
N.C.
Has - ta que
(repeat to letter B)
(pn.)
(tutti)
E
(horns, top note)
(pn. montuno)
GMI7 C7 FMA7 AMI7 AbMI7 GMI7 C7 FMA7 DMI7 FMA7 DMI7
Yo
C octs.
(sample bs.)
(etc.)
F
GMI7 C7 FMA7 AMI7 AbMI7 GMI7 C7 FMA7
quie - ro sen - tir - me en am - bien - te, to - man - do a - guar - dien -
(Vocal solo)
FMA7 DMI7 GMI7 C7 FMA7 DMI7 GMI7 C7 FMA7 DMI7
3x's
te.
Yo
(tacet 3rd x)
G
(Piano solo)
GMI7 C7 FMA7 DMI7 GMI7 C7 FMA7 DMI7
(Vamp & solo till cue)
V.S. (turn page)

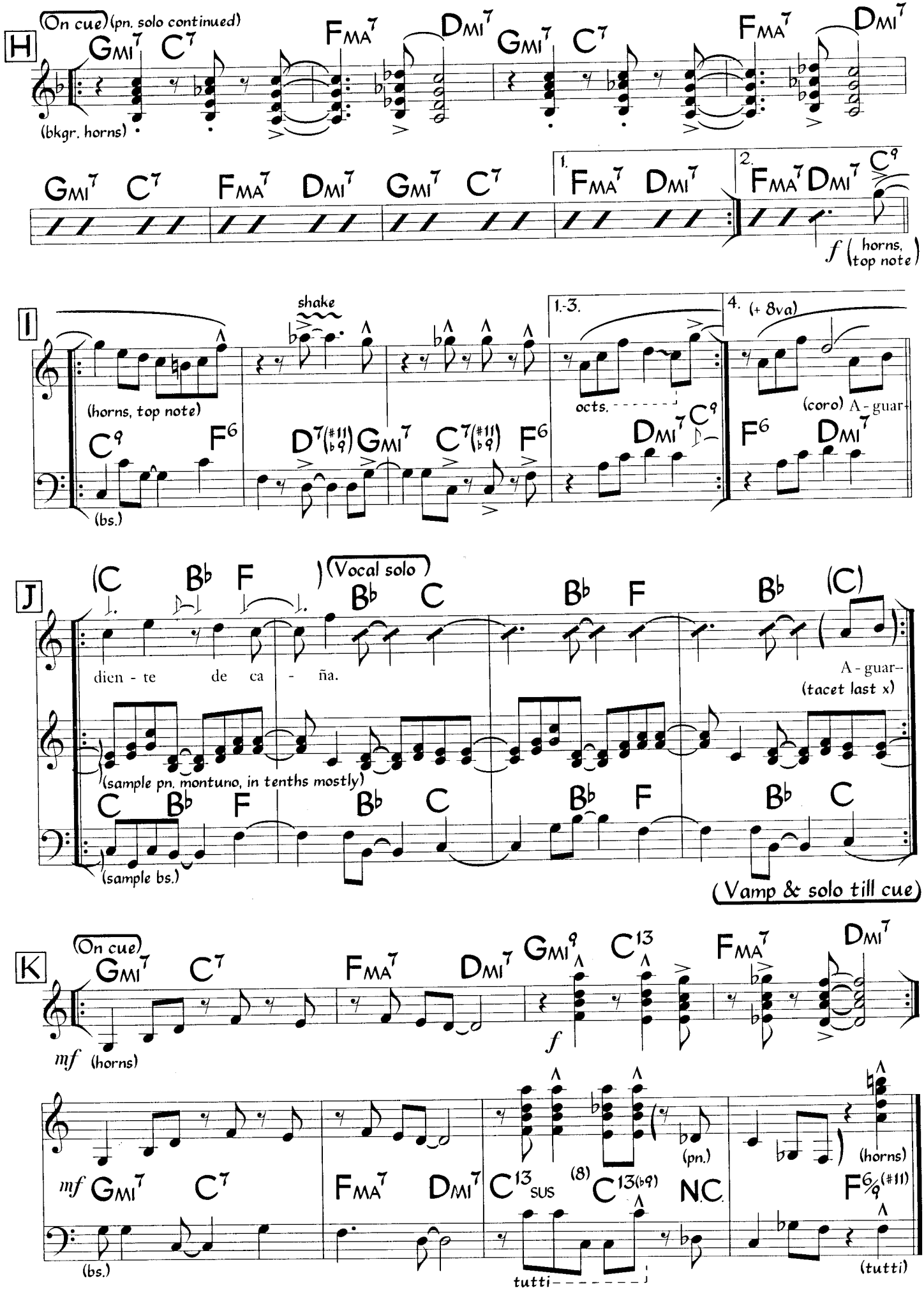
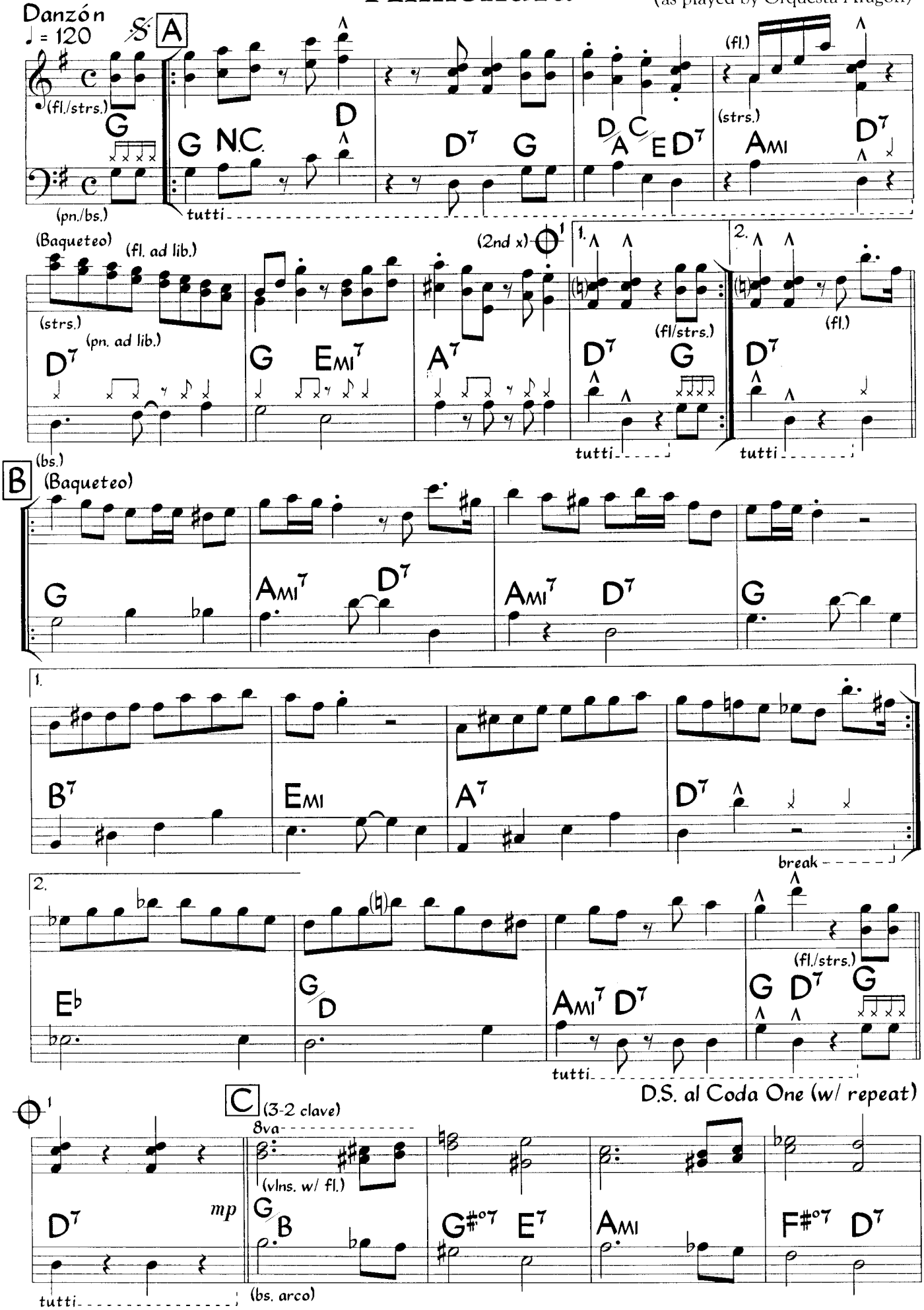

H
On cue (pn. solo continued)
GMI7 C7 FMA7 DMI7 GMI7 C7 FMA7 DMI7
(bkgr. horns)
GMI7 C7 FMA7 DMI7 GMI7 C7
1. FMA7 DMI7
2. FMA7 DMI7 C9
f (horns, top note)
I
shake
1.-3.
4. (+ 8va)
(horns, top note)
C9 F6 D7(#11 ♭9) GMI7 C7(#11 ♭9) F6 DMI7 C9 F6 DMI7
octs.
(coro) A - guar-
(bs.)
J
(C Bb F) (Vocal solo)
Bb C Bb F Bb (C)
dien - te de ca - ña.
A - guar-
(tacet last x)
(sample pn. montuno, in tenths mostly)
C Bb F Bb C Bb F Bb C
(sample bs.)
(Vamp & solo till cue)
K
On cue
GMI7 C7 FMA7 DMI7 GMI9 C13 FMA7 DMI7
mf (horns)
f
(pn.)
(horns)
mf GMI7 C7 FMA7 DMI7 C13 SUS (8) C13(♭9) N.C. F6/9(#11)
(bs.)
tutti
(tutti)

Photo by Hyou Vielz

MARIO BAUZA

Almendra

Abelardo Valdés
(as played by Orquesta Aragon)



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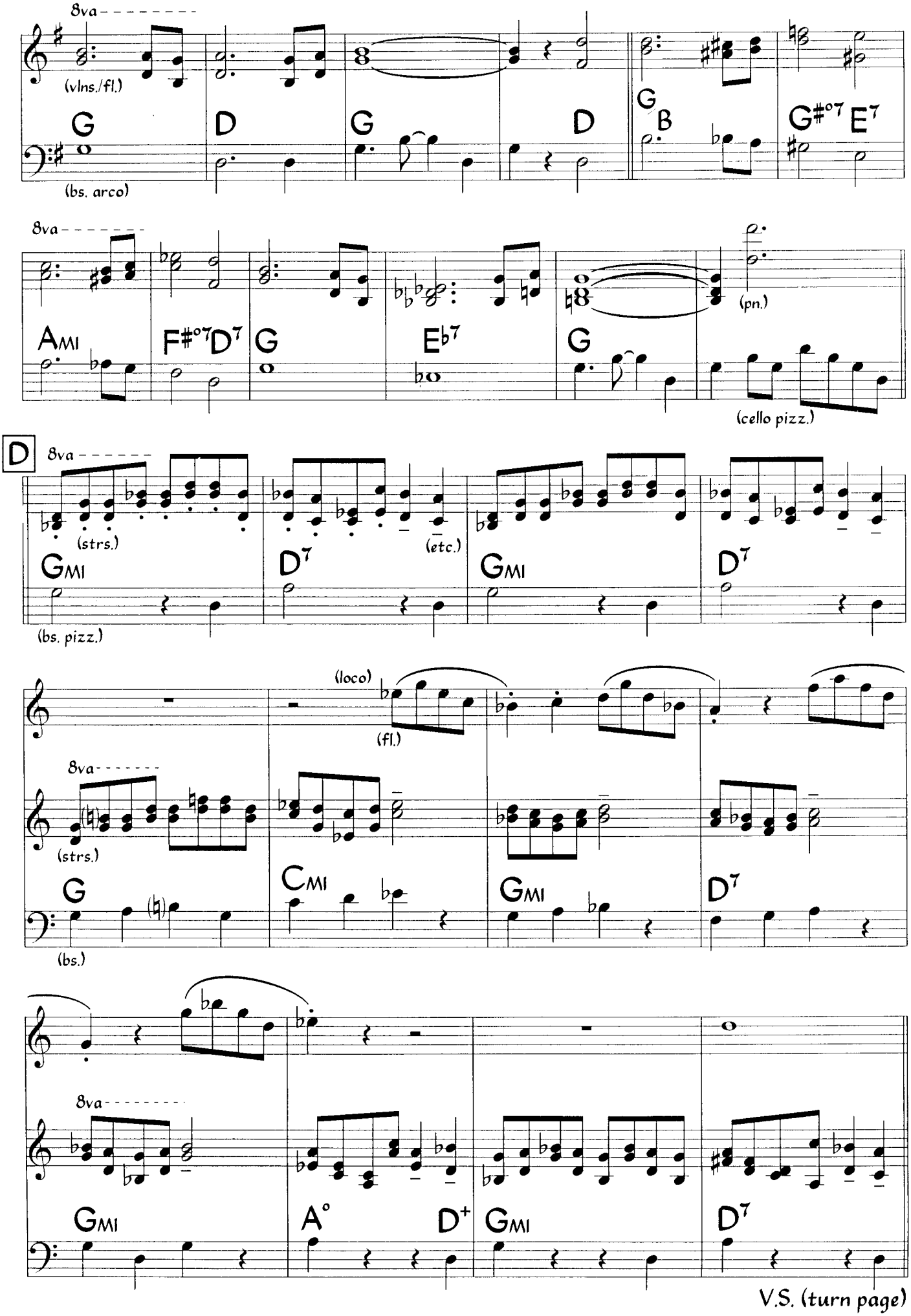
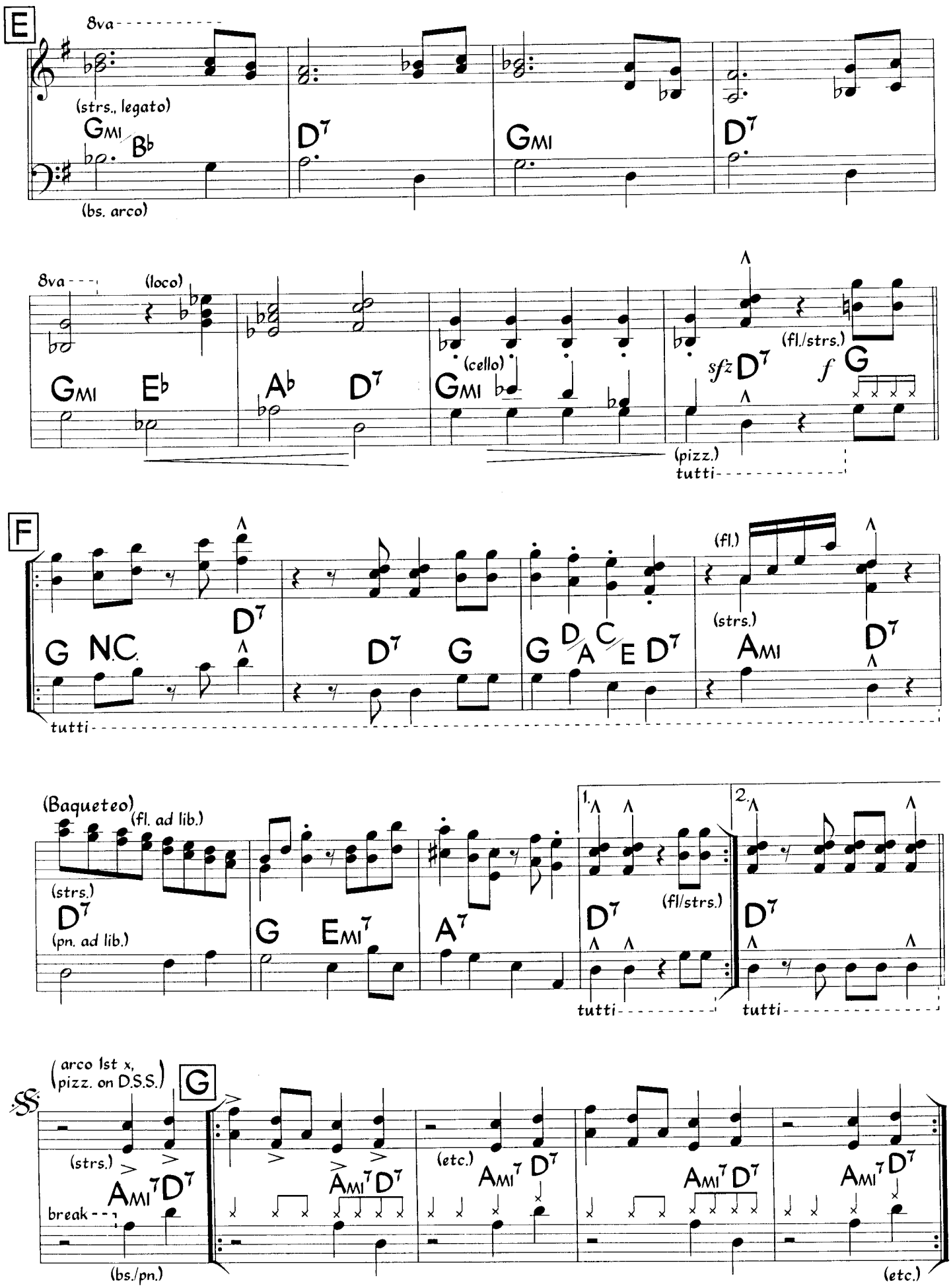
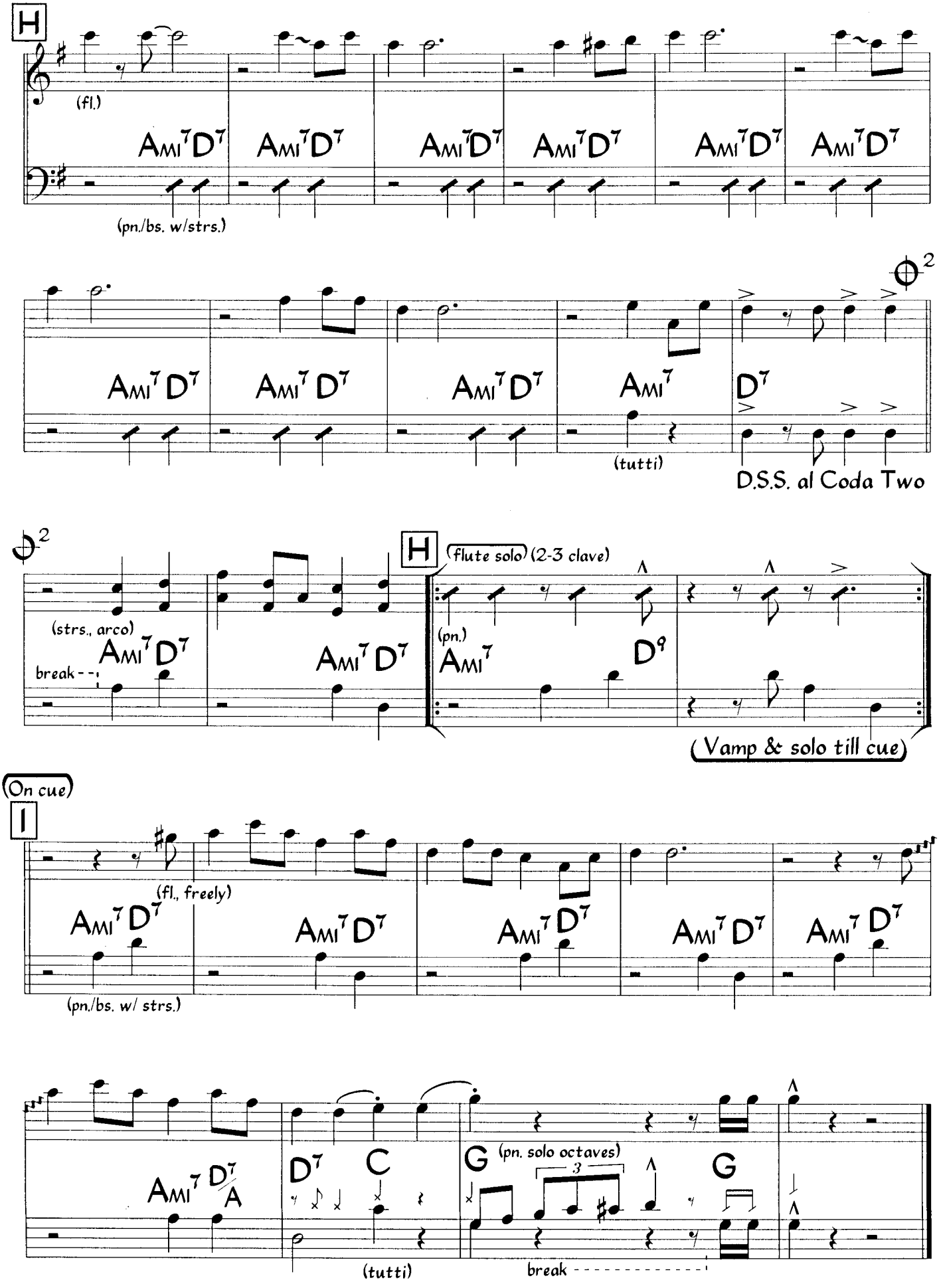

8va
(vlns./fl.)
G
D
G
D
G
B
G#°7
E7
(bs. arco)
8va
AMI
F#°7
D7
G
E♭7
G
(pn.)
(cello pizz.)
D
8va
(strs.)
GMI
D7
(etc.)
GMI
D7
(bs. pizz.)
(loco)
(fl.)
8va
(strs.)
G
CMI
GMI
D7
(bs.)
8va
GMI
A°
D+
GMI
D7

V.S. (turn page)

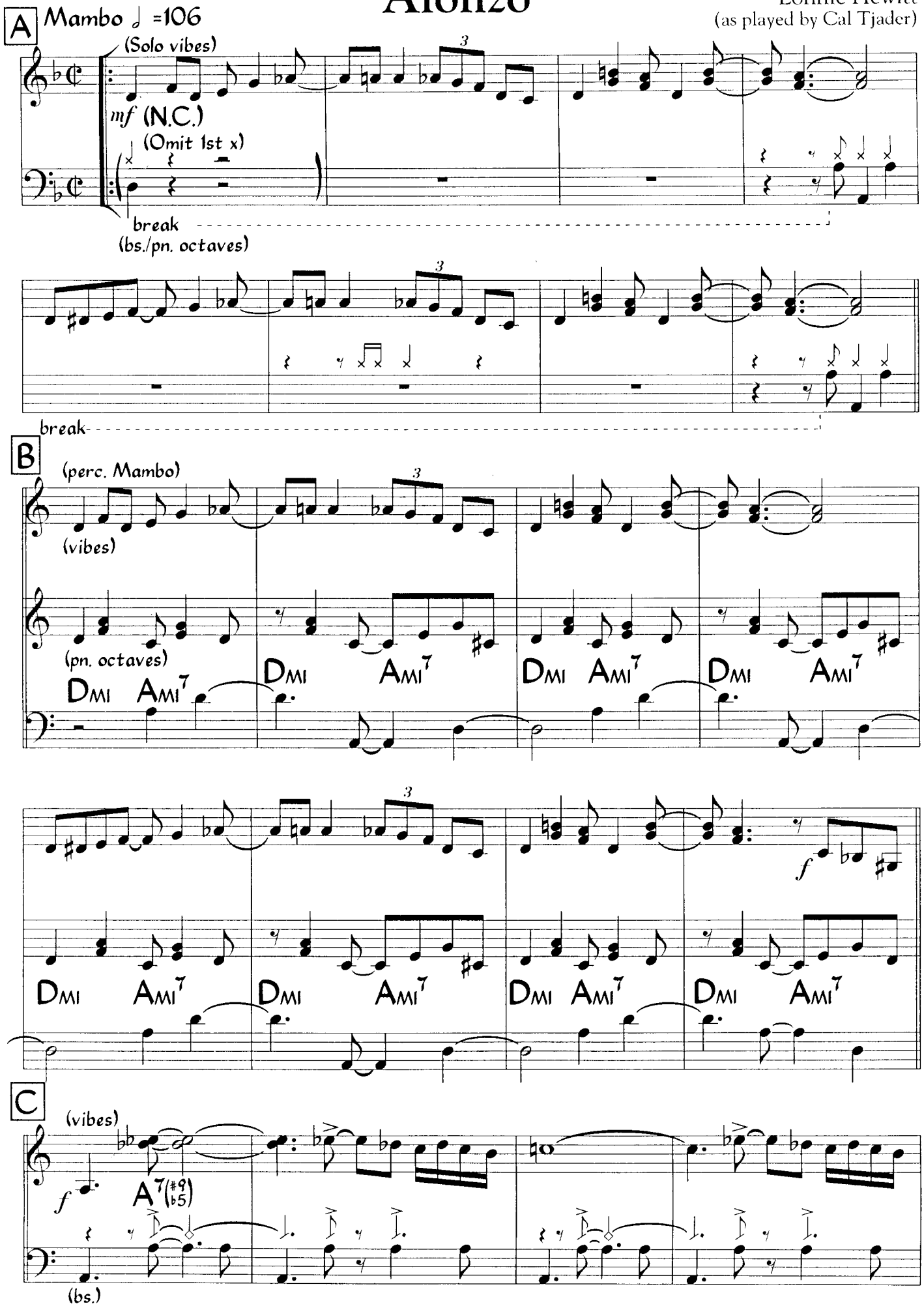

E
8va
(strs., legato)
GMI/Bb
D7
GMI
D7
(bs. arco)
8va
(loco)
GMI
Eb
Ab
D7
GMI
(cello)
sfz D7
(fl./strs.)
f G
(pizz.)
tutti
F
G N.C.
D7
D7
G
G D/A C/E D7
(fl.)
(strs.)
AMI
D7
tutti
(Baqueteo)
(fl. ad lib.)
(strs.)
D7
(pn. ad lib.)
G
EMI7
A7
1.
D7
(fl/strs.)
2.
D7
tutti
tutti
(arco 1st x, pizz. on D.S.S.)
G
(strs.)
AMI7 D7
break
(bs./pn.)
AMI7 D7
(etc.)
AMI7 D7
AMI7 D7
AMI7 D7
(etc.)



Flute melody is mostly played one octave higher.

Alonzo

Lonnie Hewitt
(as played by Cal Tjader)



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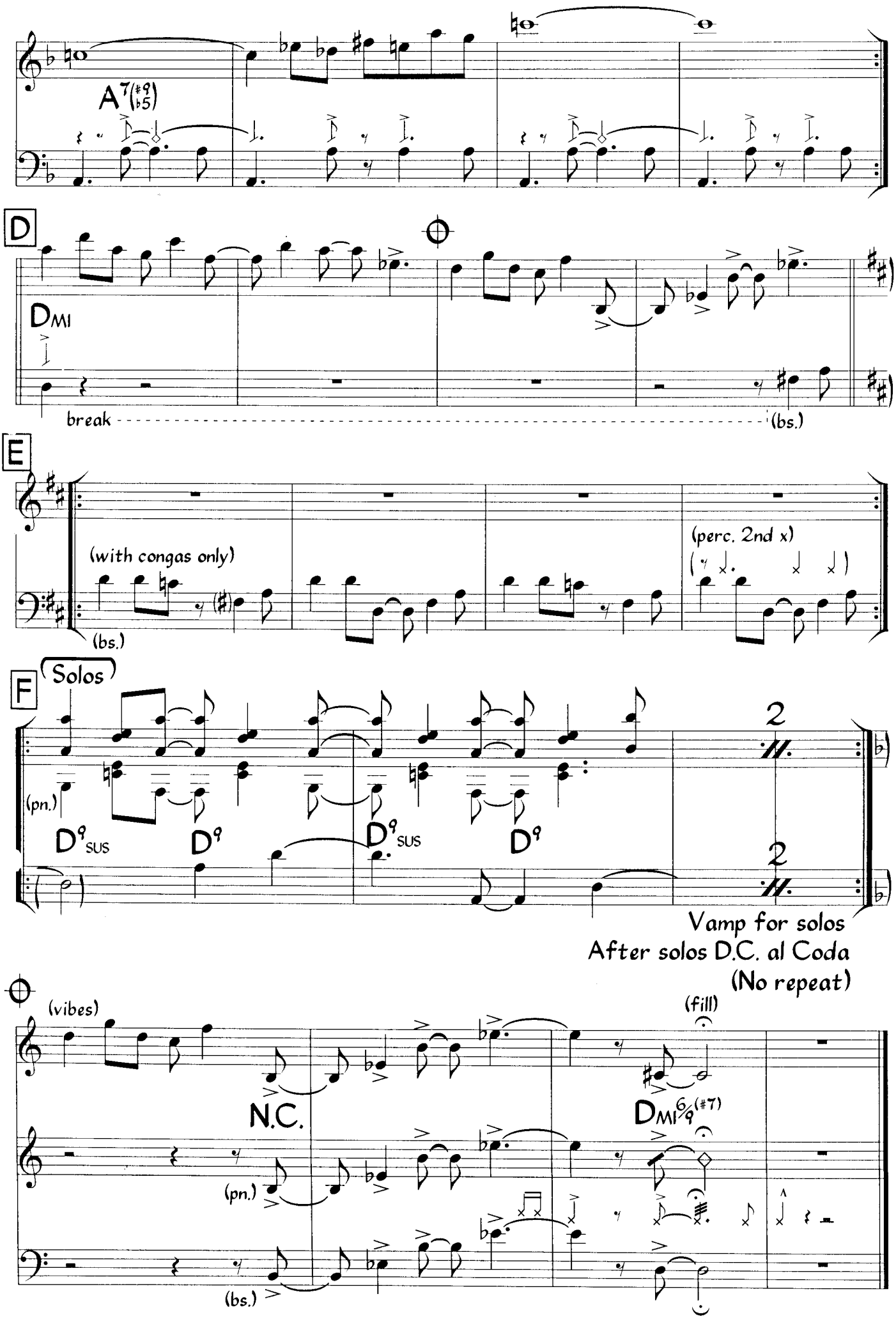
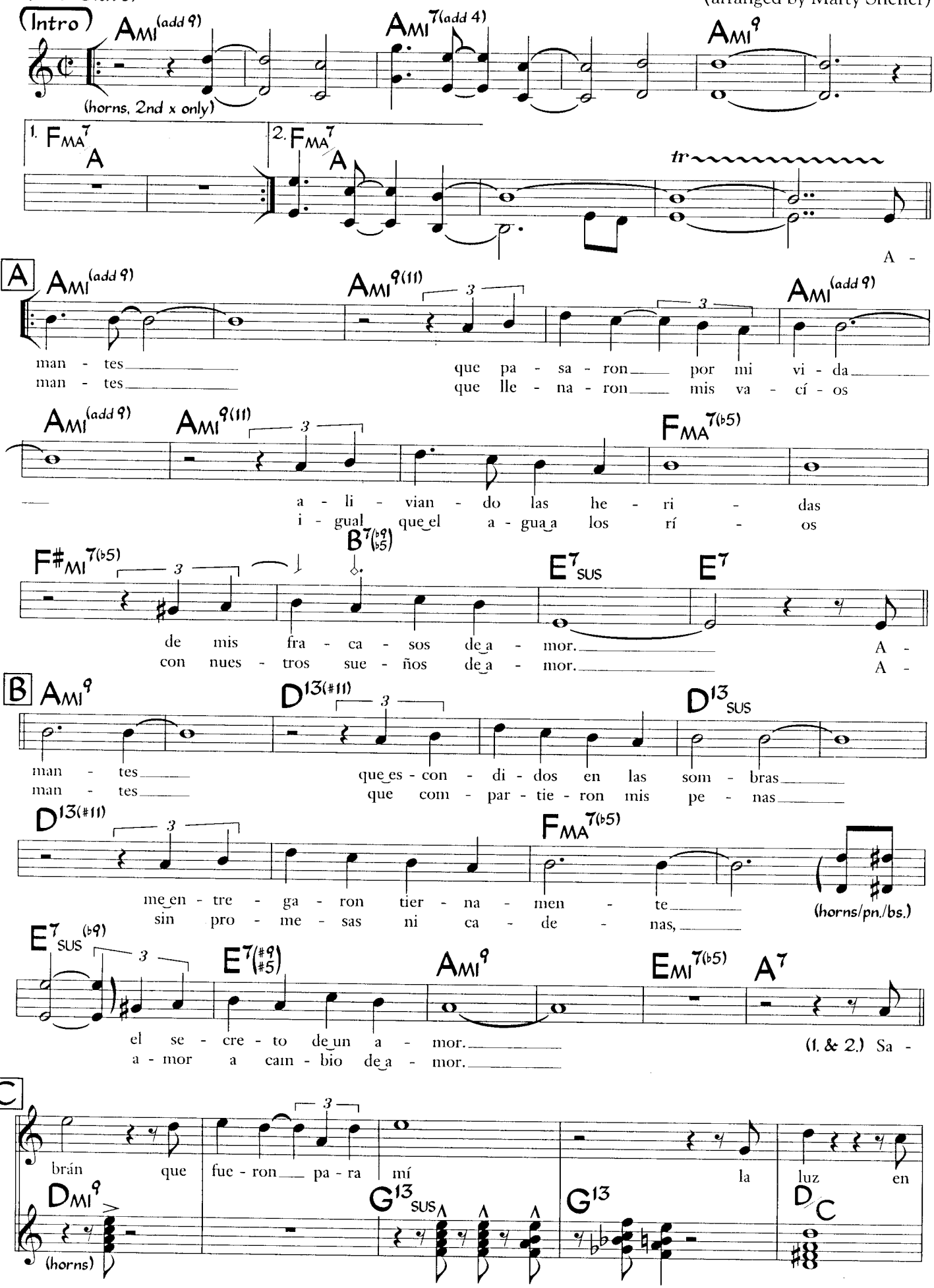

A7(♯9 ♭5)
D
DMI
break
(bs.)
E
(with congas only)
(bs.)
(perc. 2nd x)
F
Solos
(pn.)
D9SUS
D9
D9SUS
D9
2
2
Vamp for solos
After solos D.C. al Coda
(No repeat)
(vibes)
N.C.
(pn.)
(bs.)
(fill)
DMI6/9(♯7)

Amantes

Guaracha ♩ = 104
(3-2 Clave)

Rafael Perez Botija
(as played by Louis Ramirez)
(arranged by Marty Sheller)



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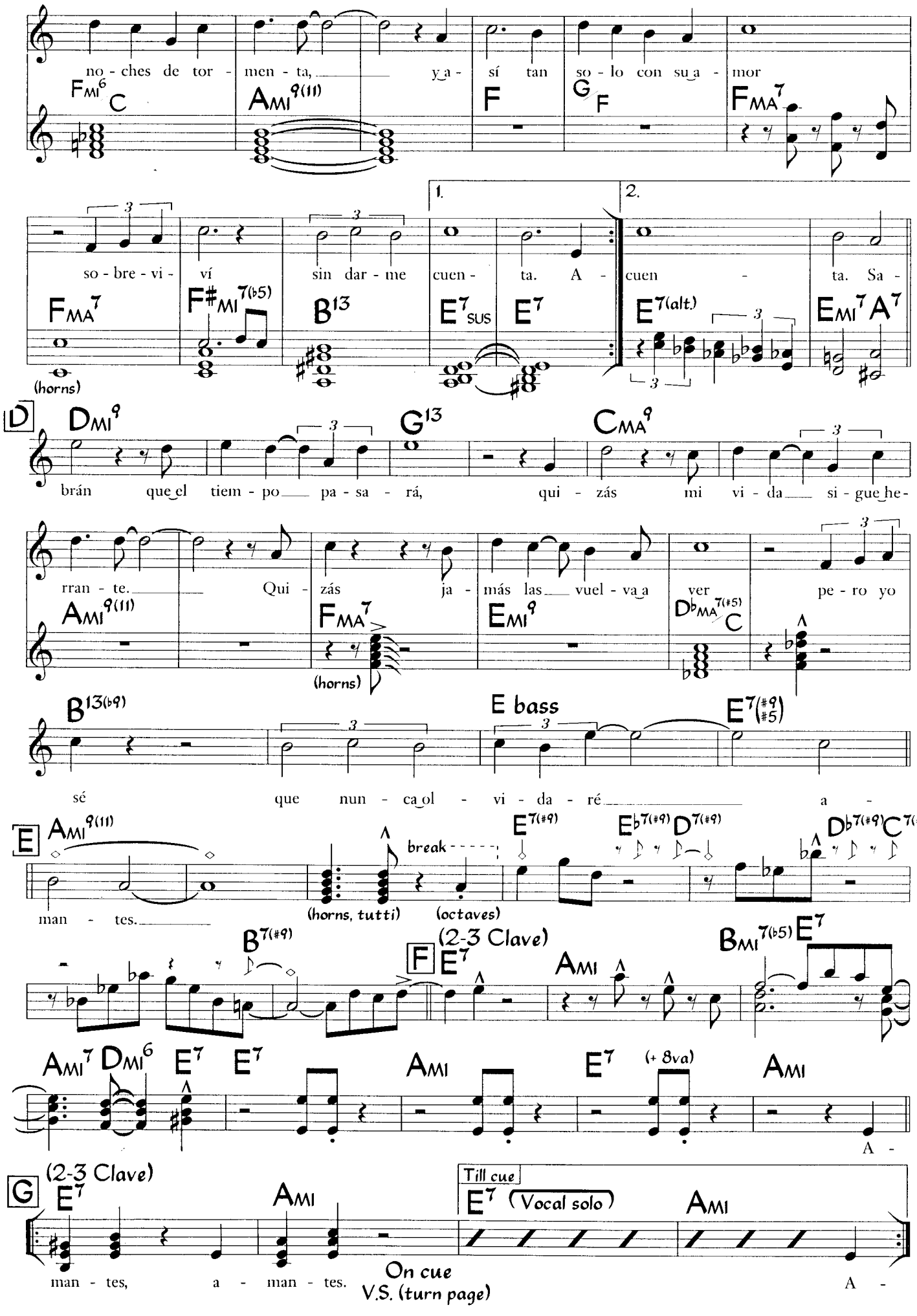
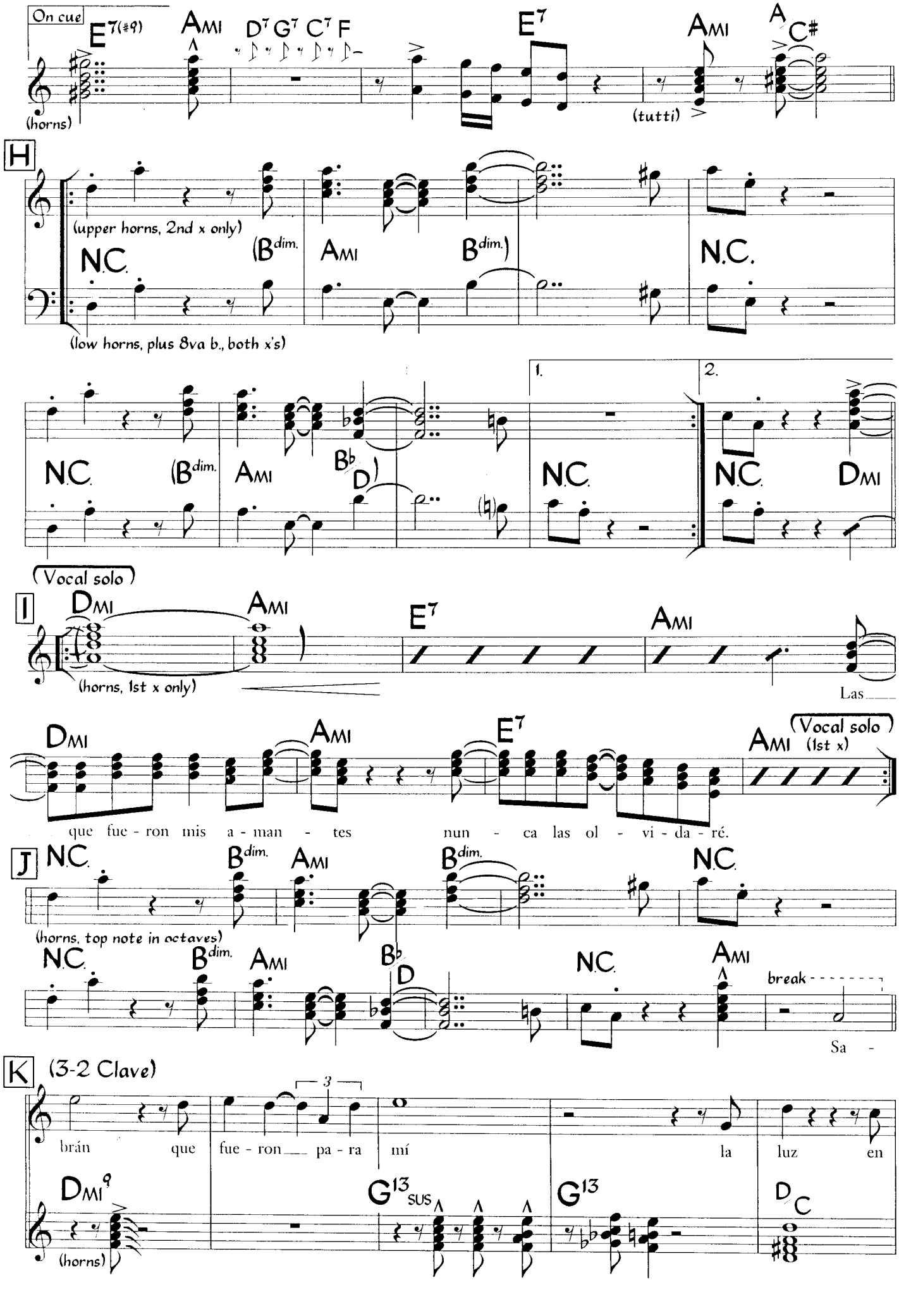
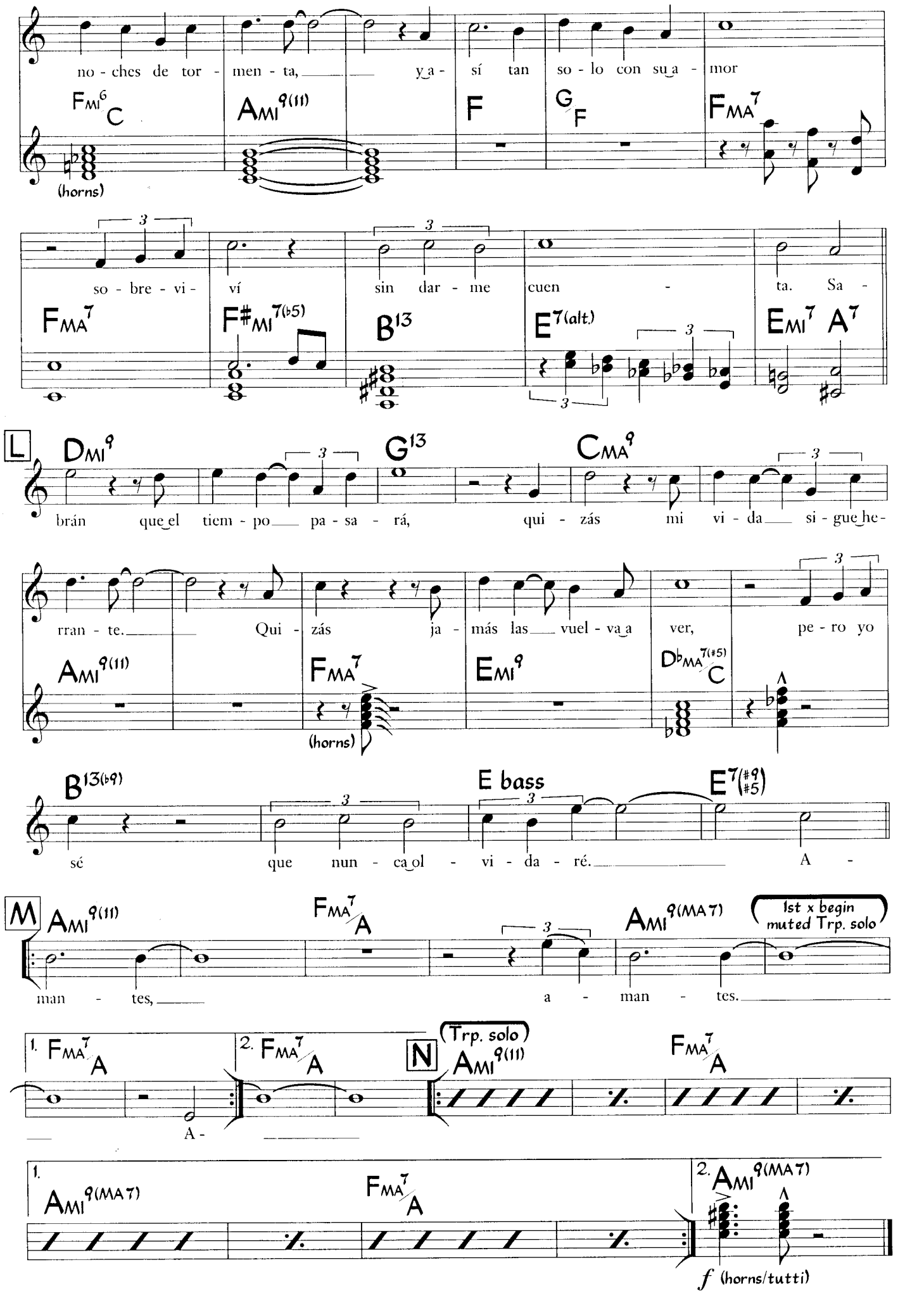
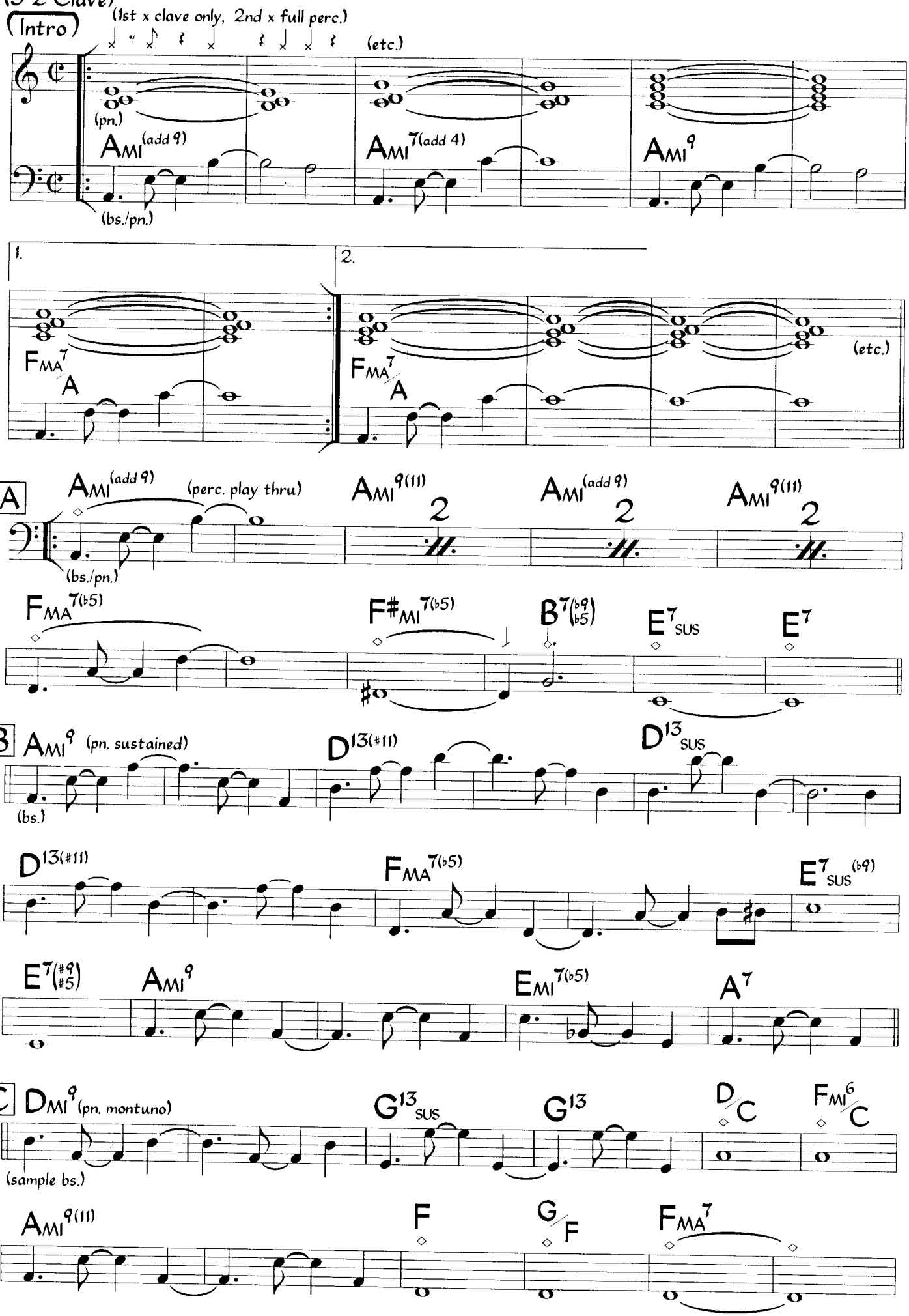

no - ches de tor - men - ta, y a - sí tan so - lo con su a - mor
FMI6 C AMI9(11) F G F FMA7
so - bre - vi - ví sin dar - me cuen - ta. A - cuen - ta. Sa -
1. 2.
FMA7 F#MI7(b5) B13 E7SUS E7 E7(alt) EMI7 A7
(horns)
D DMI9 G13 CMA9
brán que el tiem - po pa - sa - rá, qui - zás mi vi - da si - gue he -
rran - te. Qui - zás ja - más las vuel - va a ver pe - ro yo
AMI9(11) FMA7 EMI9 DbMA7(#5) C
(horns)
B13(b9) E bass E7(#9 #5)
sé que nun - ca ol - vi - da - ré a -
E AMI9(11) E7(#9) Eb7(#9) D7(#9) Db7(#9) C7(#9)
break
man - tes.
(horns, tutti) (octaves)
B7(#9) F E7 (2-3 Clave) AMI BMI7(b5) E7
AMI7 DMI6 E7 E7 AMI E7 (+ 8va) AMI
A -
G (2-3 Clave) E7 AMI Till cue E7 (Vocal solo) AMI
man - tes, a - man - tes. On cue A -
V.S. (turn page)

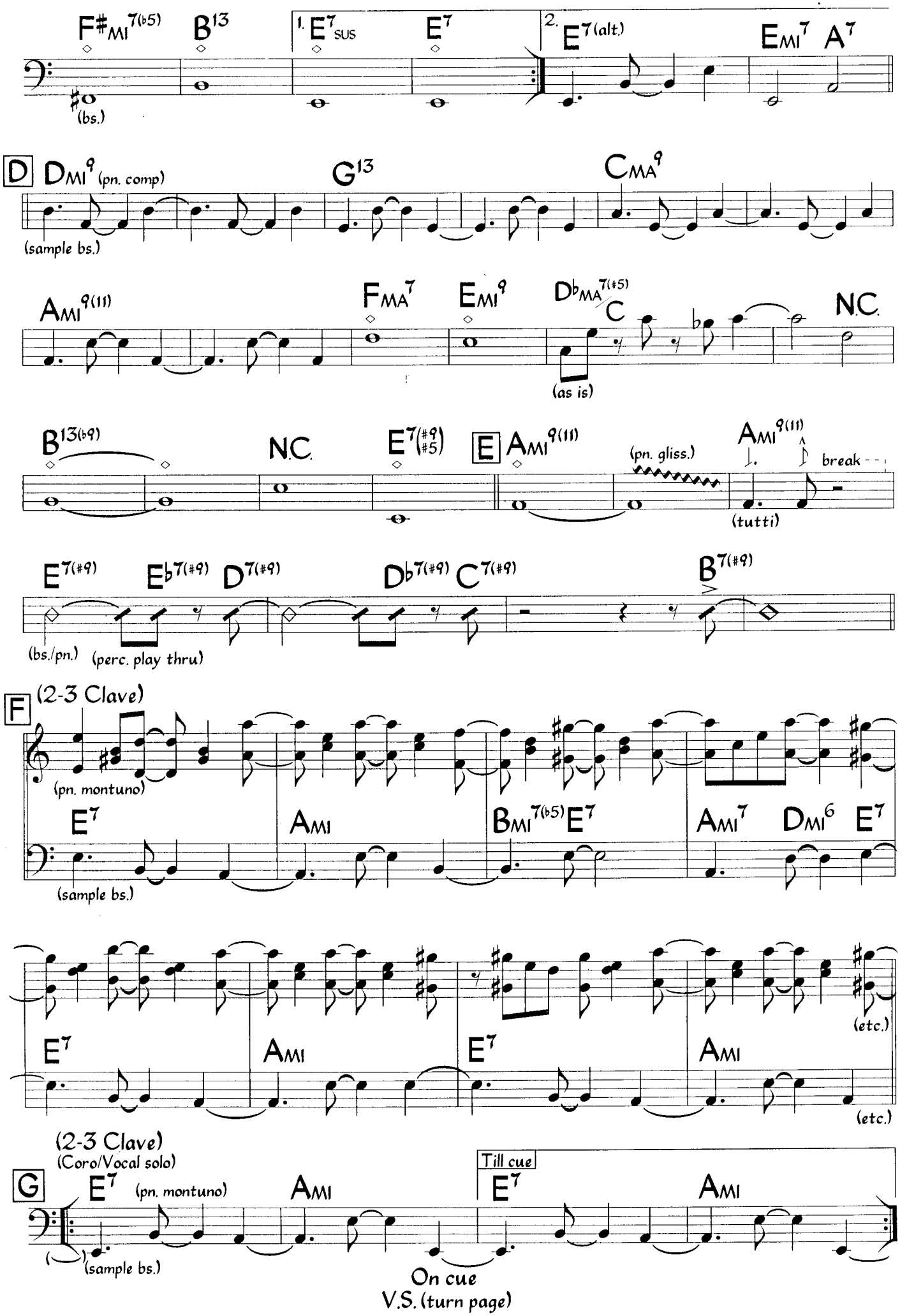

On cue
E7(#9)
AMI
D7 G7 C7 F
E7
AMI
A C#
(horns)
(tutti)
H
(upper horns, 2nd x only)
N.C.
(Bdim.
AMI
Bdim.)
N.C.
(low horns, plus 8va b., both x's)
1.
2.
N.C.
(Bdim.
AMI
Bb D)
N.C.
N.C.
DMI
Vocal solo
I
DMI
AMI
E7
AMI
(horns, 1st x only)
Las
DMI
AMI
E7
AMI
Vocal solo
(1st x)
que fue - ron mis a - man - tes
nun - ca las ol - vi - da - ré.
J
N.C.
Bdim.
AMI
Bdim.
N.C.
(horns, top note in octaves)
N.C.
Bdim.
AMI
Bb D
N.C.
AMI
break
Sa -
K
(3-2 Clave)
3
brán que fue - ron pa - ra mí la luz en
DMI9
(horns)
G13SUS
G13
D C


no - ches de tor - men - ta, ya - sí tan so - lo con su a - mor
FMI6 C
AMI9(11)
F
G F
FMA7
(horns)
so - bre - vi - ví sin dar - me cuen - ta. Sa -
FMA7
F#MI7(♭5)
B13
E7(alt.)
EMI7 A7
L
DMI9
G13
CMA9
brán que el tiem - po pa - sa - rá, qui - zás mi vi - da si - gue he -
rran - te. Qui - zás ja - más las vuel - va a ver, pe - ro yo
AMI9(11)
FMA7
(horns)
EMI9
D♭MA7(♯5) C
B13(♭9)
E bass
E7(♯9 ♯5)
sé que nun - ca ol - vi - da - ré. A -
M
AMI9(11)
FMA7/A
AMI9(MA7)
1st x begin muted Trp. solo
man - tes, a - man - tes.
1. FMA7/A
2. FMA7/A
N
(Trp. solo)
AMI9(11)
FMA7/A
A -
1.
AMI9(MA7)
FMA7/A
2. AMI9(MA7)
f (horns/tutti)

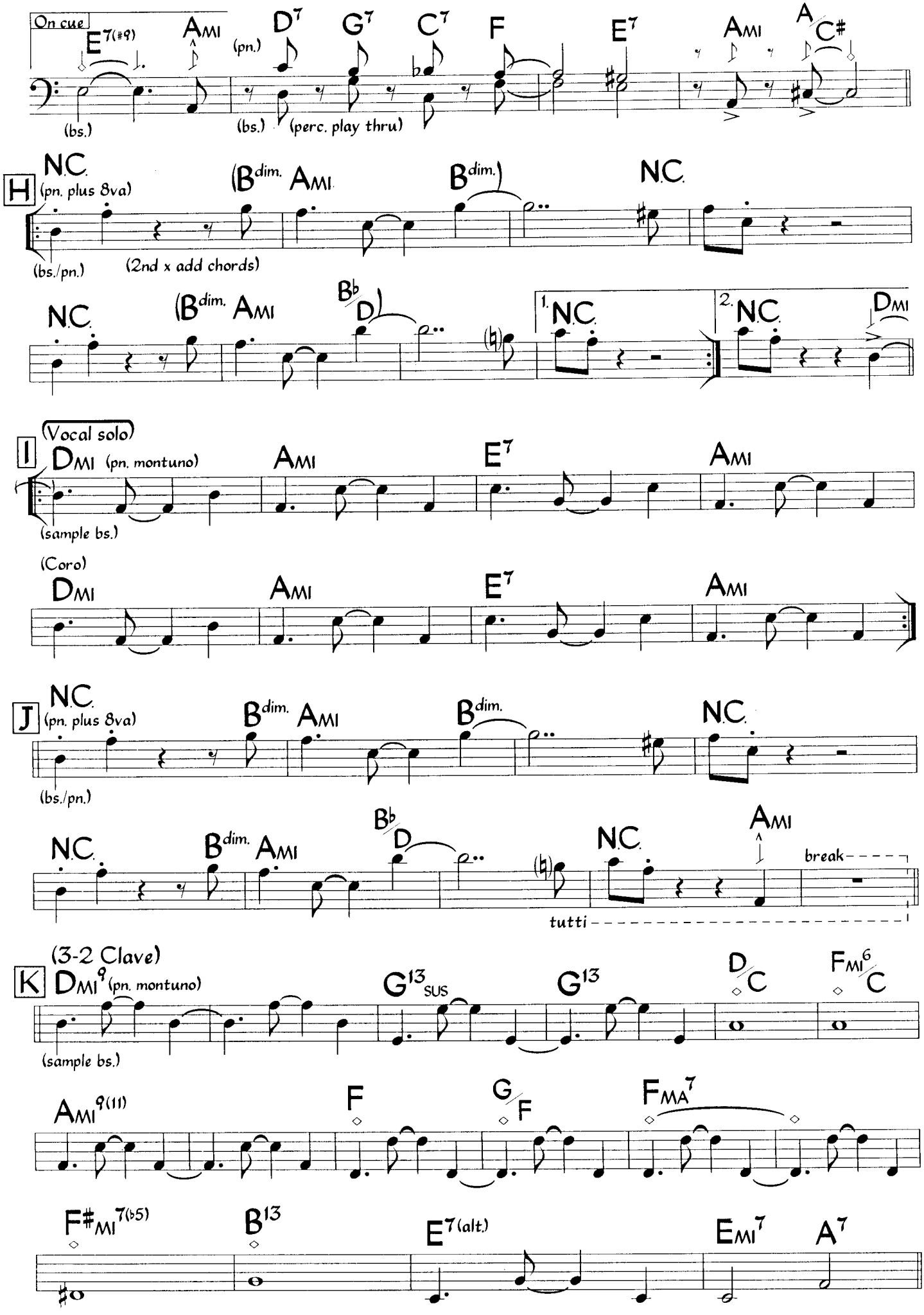
Amantes (Rhythm Section)

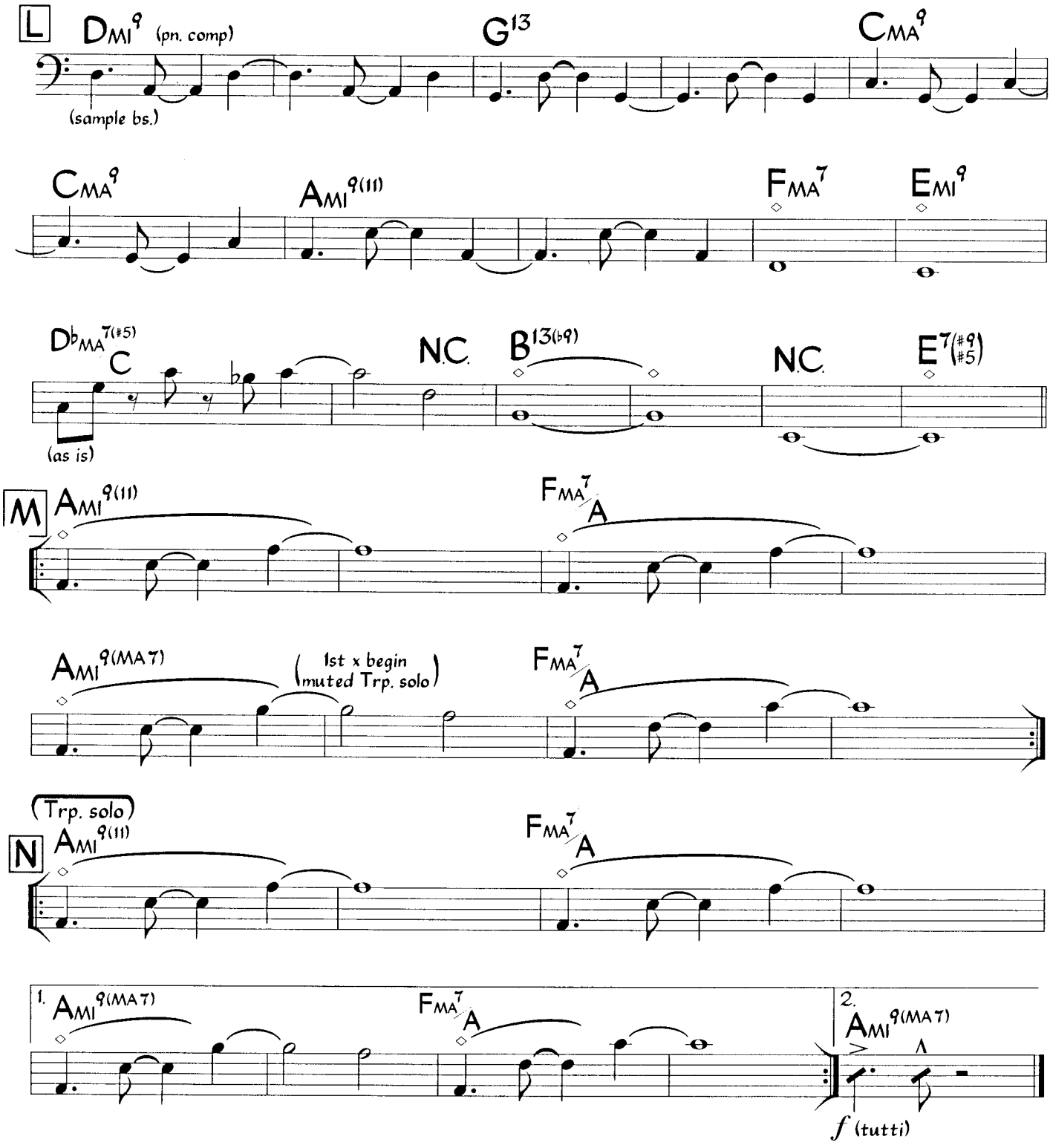
Guaracha ♩ = 104
(3-2 Clave)




F#MI7(b5)
B13
1. E7SUS
E7
2. E7(alt.)
EMI7
A7
(bs.)
D
DMI9 (pn. comp)
G13
CMA9
(sample bs.)
AMI9(11)
FMA7
EMI9
DbMA7(#5)/C
N.C.
(as is)
B13(b9)
N.C.
E7(#9 #5)
E
AMI9(11)
(pn. gliss.)
AMI9(11)
break
(tutti)
E7(#9)
Eb7(#9)
D7(#9)
Db7(#9)
C7(#9)
B7(#9)
(bs./pn.)
(perc. play thru)
F
(2-3 Clave)
(pn. montuno)
E7
AMI
BMI7(b5)
E7
AMI7
DMI6
E7
(sample bs.)
E7
AMI
E7
AMI
(etc.)
(etc.)
(2-3 Clave)
(Coro/Vocal solo)
G
E7
(pn. montuno)
AMI
Till cue
E7
AMI
(sample bs.)
On cue

V.S. (turn page)


On cue
E7(#9)
AMI
(pn.)
D7
G7
C7
F
E7
AMI
A/C#
(bs.)
(bs.)
(perc. play thru)
H
N.C.
(pn. plus 8va)
(Bdim. AMI
Bdim.)
N.C.
(bs./pn.)
(2nd x add chords)
N.C.
(Bdim. AMI
Bb/D)
1. N.C.
2. N.C.
DMI
I
(Vocal solo)
DMI (pn. montuno)
AMI
E7
AMI
(sample bs.)
(Coro)
DMI
AMI
E7
AMI
J
N.C.
(pn. plus 8va)
Bdim.
AMI
Bdim.
N.C.
(bs./pn.)
N.C.
Bdim.
AMI
Bb/D
N.C.
AMI
break
tutti
(3-2 Clave)
K
DMI9 (pn. montuno)
G13SUS
G13
D/C
FMI6/C
(sample bs.)
AMI9(11)
F/C
G/F
FMA7
F#MI7(b5)
B13
E7(alt.)
EMI7
A7


L
DMI9 (pn. comp)
G13
CMA9
(sample bs.)
CMA9
AMI9(11)
FMA7
EMI9
DbMA7(#5)
C
N.C.
B13(b9)
N.C.
E7(#9 #5)
(as is)
M
AMI9(11)
FMA7/A
AMI9(MA7)
(1st x begin muted Trp. solo)
FMA7/A
(Trp. solo)
N
AMI9(11)
FMA7/A
1.
AMI9(MA7)
FMA7/A
2.
AMI9(MA7)
f (tutti)

Amazonia

Ana Caram
(arranged by Leandro Braga
& Steve Sacks)

Medium Samba ♩=96

Intro. $G^{7(\#11)}$ (gtr., sounds 8va b. w/perc.) 3x's

(bs. & pn. tacet) (8) (8) 2 (etc.) (last x)

É,

A $G^{7(\#11)}$ (w/pn. fills)

É, cu - pu - a - çu e ja - ca. Iê, iê.

$G^{7(\#11)}$

É, bi - ri - ba ta - ça - i.

C^9 G

É, ba - na - na na

C^9 G $B^{7(\#9)}$ G

ja - tu - cu - mã. É, tu - cu - pí,

$B^{7(\#9)}$ G $B^{\flat 7}$ G

pa - co - vã. É, gra - vi - o -

$B^{\flat 7}$ G $Ami^{7(\flat 5)}$ $Ami^{7(\flat 5)}$/D $D^{7(\flat 5)}$

la, é ca - ram - bo - la.

B Gmi^9 (add fl. & bs.)

São to - das as fru - tas bo -
É, gua - ra - pí, uns que cor -

$F^9{}_{SUS}$ F^9 $F^9{}_{SUS}$ F^9

as. Do ver - de da A - ma - zo -
re. E al - guem na pra - ia mor -

$E^{\flat 9}{}_{SUS}$ $E^{\flat 9}$ $E^{\flat 9}{}_{SUS}$ $E^{\flat 9}$

nia, e o ven - to traz
re, de tan - to a - mor

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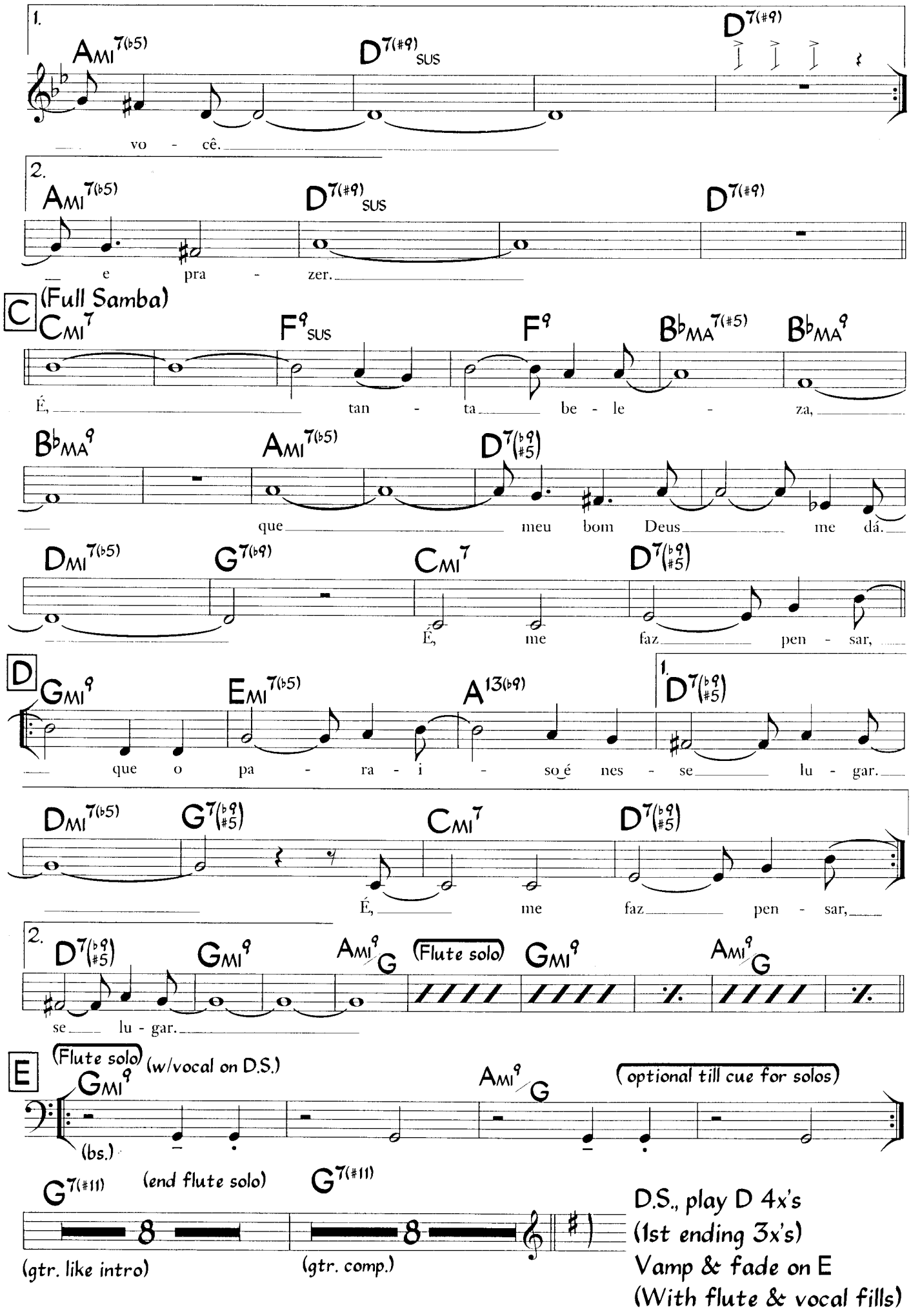
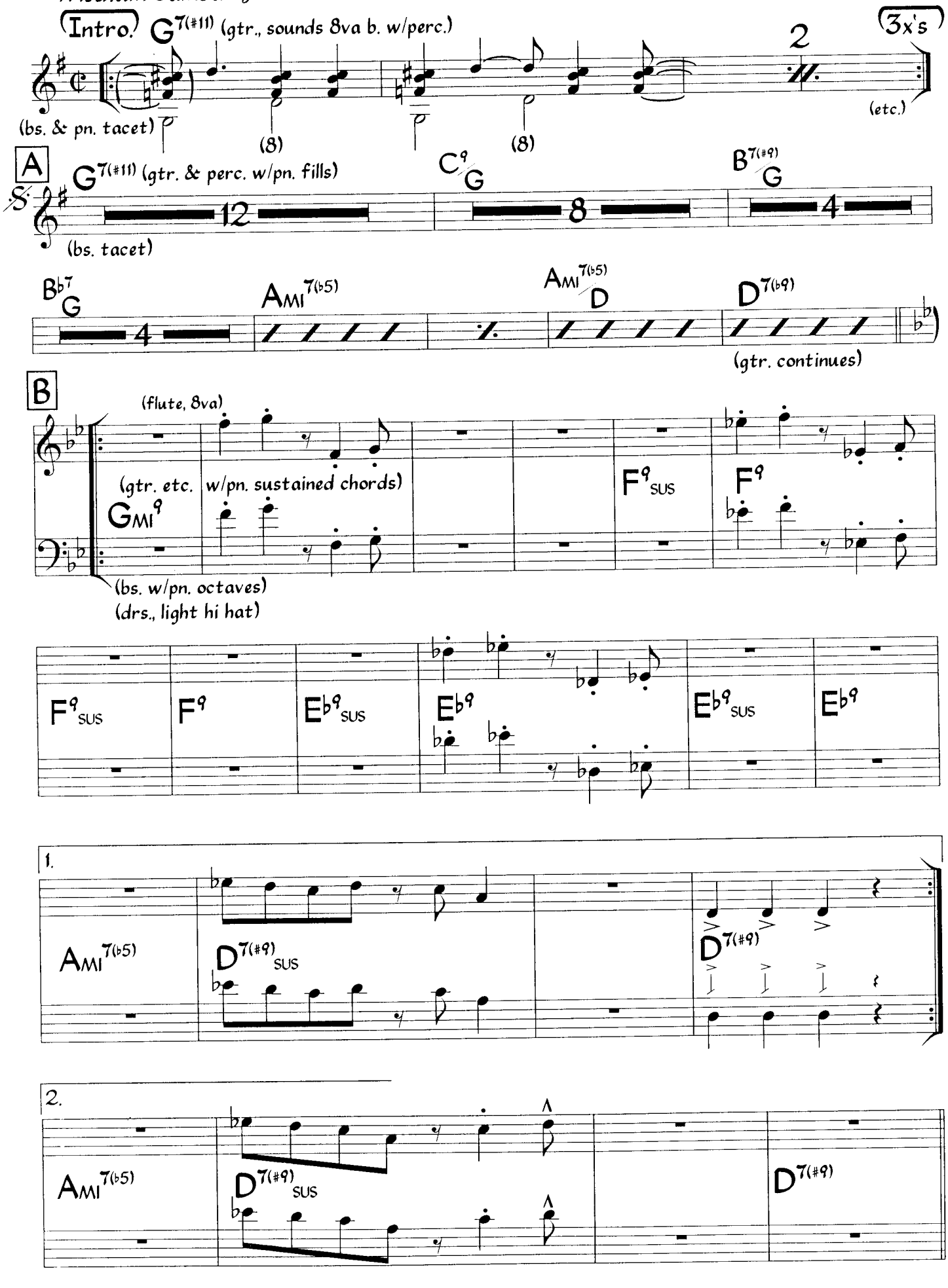
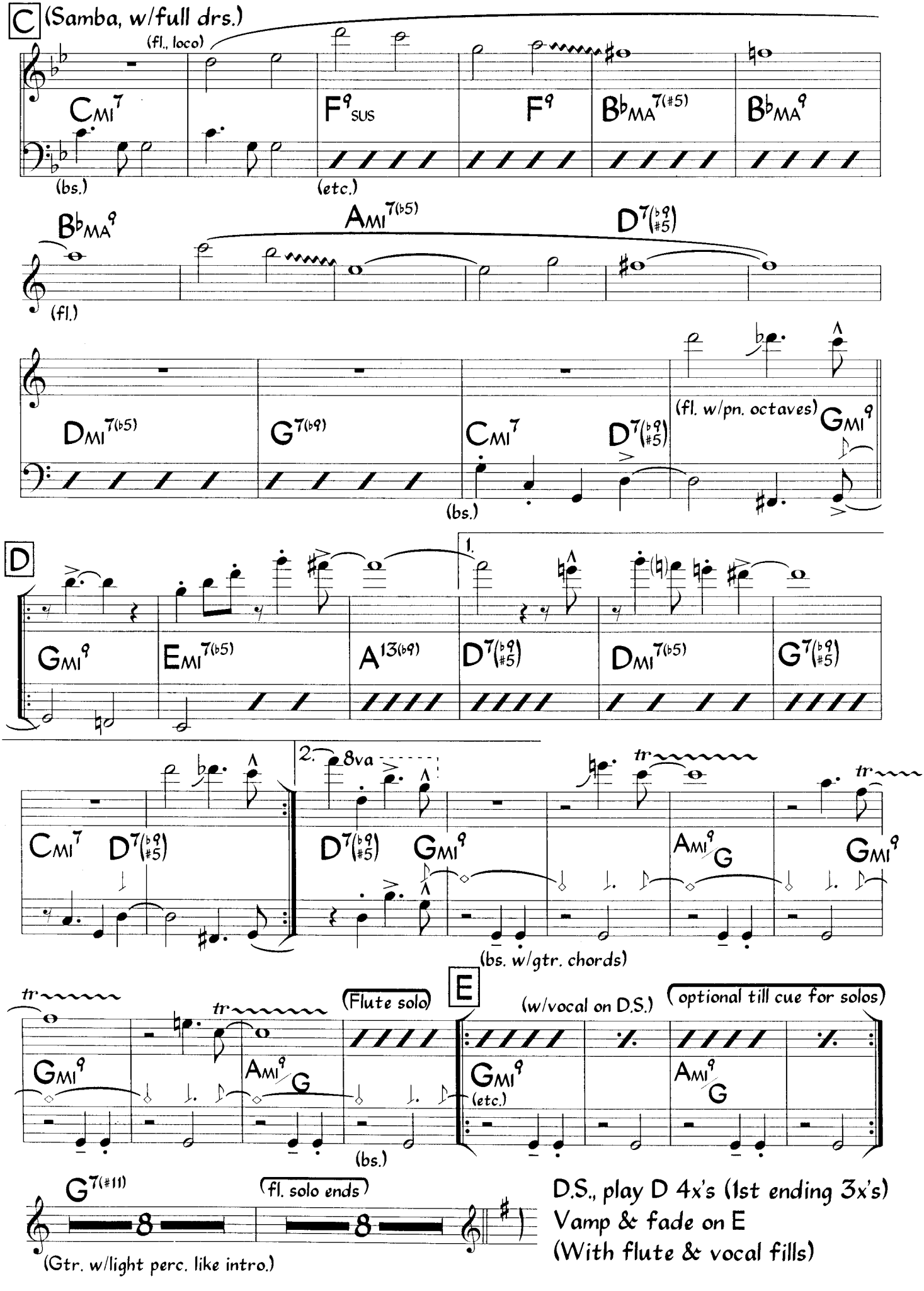

1.
Ami7(b5)
D7(#9)sus
D7(#9)
vo - cê.
2.
Ami7(b5)
D7(#9)sus
D7(#9)
e pra - zer.
C (Full Samba)
Cmi7
F9sus
F9
Bb MA7(#5)
Bb MA9
É, tan - ta be - le - za,
Bb MA9
Ami7(b5)
D7(b9 #5)
que meu bom Deus me dá.
Dmi7(b5)
G7(b9)
Cmi7
D7(b9 #5)
É, me faz pen - sar,
D
Gmi9
Emi7(b5)
A13(b9)
1.
D7(b9 #5)
que o pa - ra - i - so é nes - se lu - gar.
Dmi7(b5)
G7(b9 #5)
Cmi7
D7(b9 #5)
É, me faz pen - sar,
2.
D7(b9 #5)
Gmi9
Ami9/G
(Flute solo)
Gmi9
Ami9/G
se lu - gar.
E
(Flute solo)
(w/vocal on D.S.)
Gmi9
(bs.)
Ami9/G
(optional till cue for solos)
G7(#11)
(end flute solo)
G7(#11)
(gtr. like intro)
(gtr. comp.)
D.S., play D 4x's
(1st ending 3x's)
Vamp & fade on E
(With flute & vocal fills)

Amazonia (Rhythm Section & Flute)

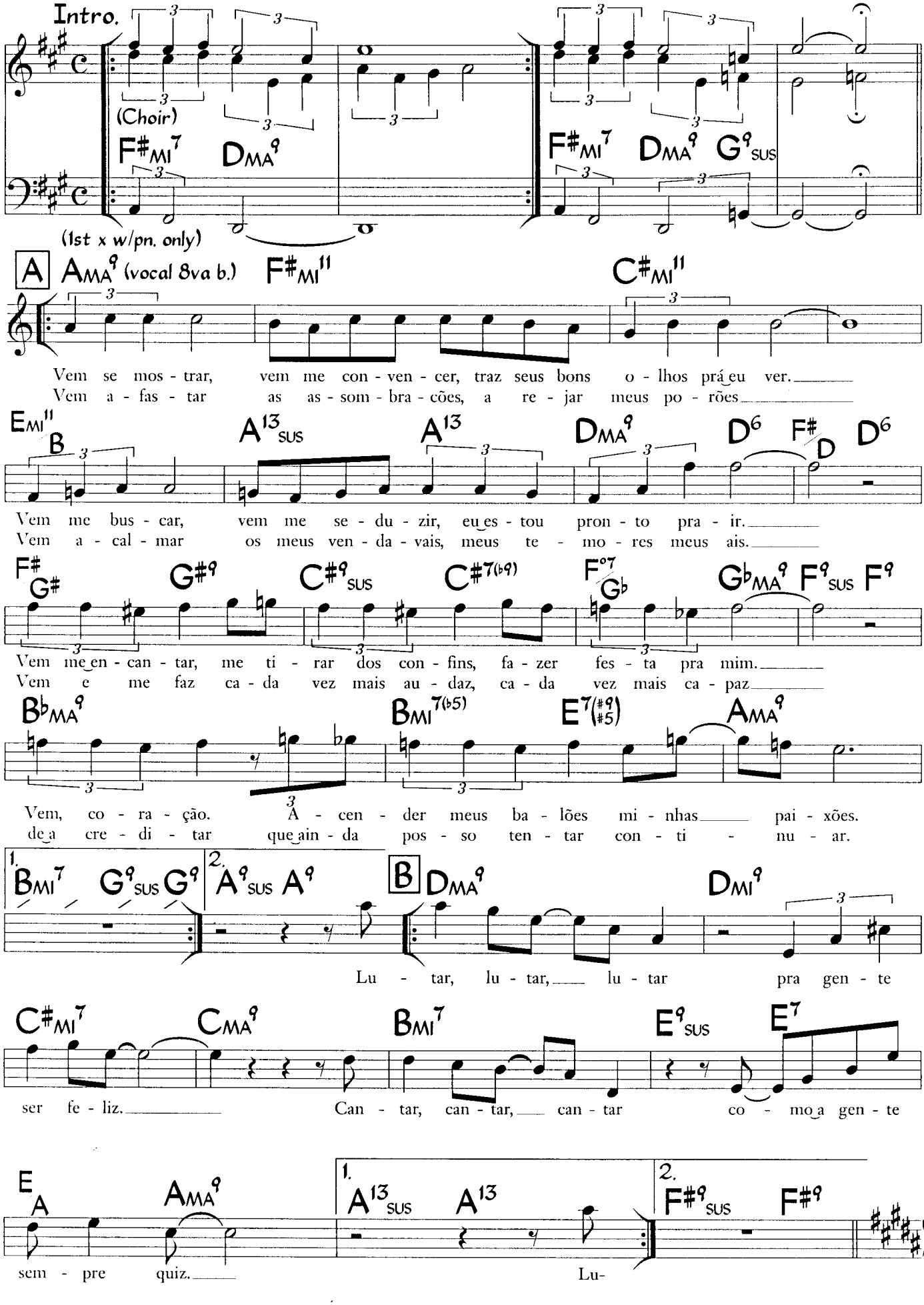



C (Samba, w/full drs.)
(fl., loco)
CMI7
F9SUS
F9
BbMA7(#5)
BbMA9
(bs.)
(etc.)
BbMA9
AMI7(b5)
D7(b9 #5)
(fl.)
DMI7(b5)
G7(b9)
CMI7
D7(b9 #5)
(fl. w/pn. octaves)
GMI9
(bs.)
D
1.
GMI9
EMI7(b5)
A13(b9)
D7(b9 #5)
DMI7(b5)
G7(b9 #5)
2.
8va
CMI7
D7(b9 #5)
D7(b9 #5)
GMI9
AMI9/G
GMI9
tr
(bs. w/gtr. chords)
Flute solo
E
(w/vocal on D.S.)
optional till cue for solos
GMI9
AMI9/G
GMI9
(etc.)
AMI9/G
(bs.)
G7(#11)
fl. solo ends
(Gtr. w/light perc. like intro.)
D.S., play D 4x's (1st ending 3x's)
Vamp & fade on E
(With flute & vocal fills)

Amor

Ivan Lins
Vitor Martins

Med. Latin Ballad ♩ = 100



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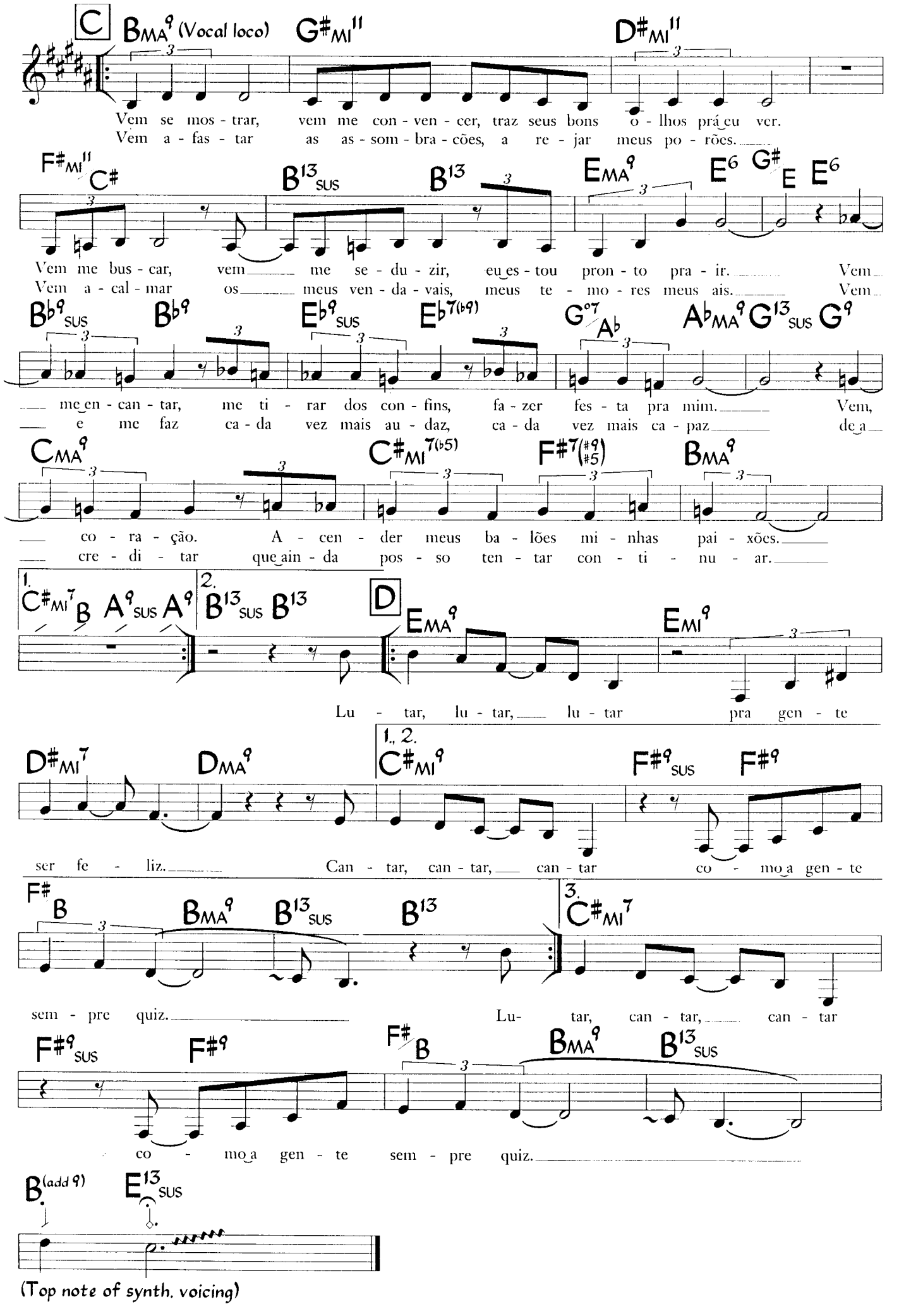
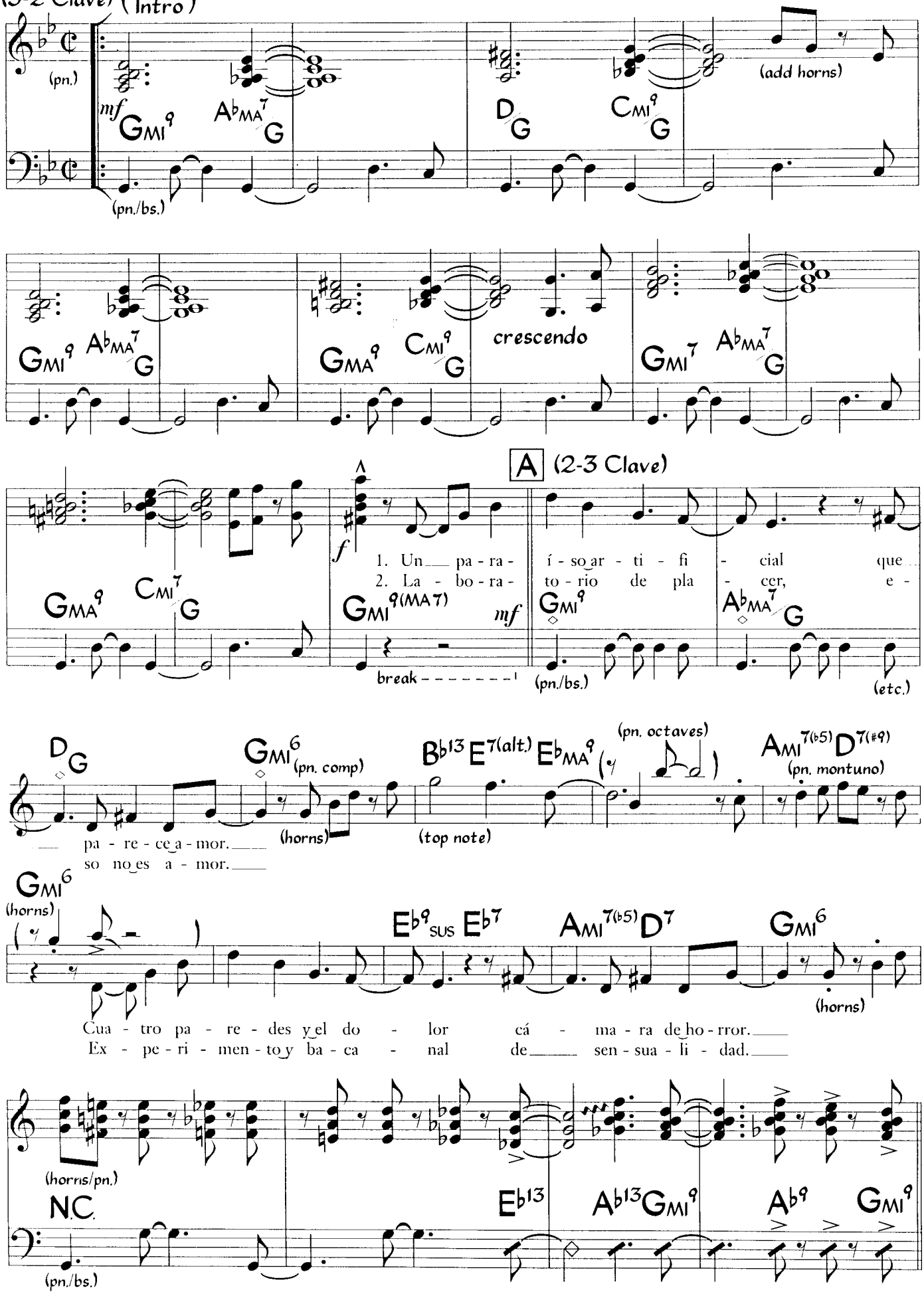

C
BMA9 (Vocal loco)
G#MI11
D#MI11
Vem se mos - trar, vem me con - ven - cer, traz seus bons o - lhos prá eu ver.
Vem a - fas - tar as as - som - bra - cões, a re - jar meus po - rões.
F#MI11
C#
B13SUS
B13
EMA9
E6
G#
E
E6
Vem me bus - car, vem me se - du - zir, eu es - tou pron - to pra - ir. Vem
Vem a - cal - mar os meus ven - da - vais, meus te - mo - res meus ais. Vem
BbSUS
Bb9
EbSUS
Eb7(b9)
G°7
Ab
AbMA9
G13SUS
G9
me en - can - tar, me ti - rar dos con - fins, fa - zer fes - ta pra mim. Vem,
e me faz ca - da vez mais au - daz, ca - da vez mais ca - paz de a
CMA9
C#MI7(b5)
F#7(#9 #5)
BMA9
co - ra - ção. A - cen - der meus ba - lões mi - nhas pai - xões.
cre - di - tar que ain - da pos - so ten - tar con - ti - nu - ar.
1.
C#MI7
B
A9SUS
A9
2.
B13SUS
B13
D
EMA9
EMI9
Lu - tar, lu - tar, lu - tar pra gen - te
D#MI7
DMA9
1., 2.
C#MI9
F#9SUS
F#9
ser fe - liz. Can - tar, can - tar, can - tar co - mo a gen - te
F#
B
BMA9
B13SUS
B13
3.
C#MI7
sem - pre quiz. Lu- tar, can - tar, can - tar
F#9SUS
F#9
F#
B
BMA9
B13SUS
co - mo a gen - te sem - pre quiz.
B(add 9)
E13SUS
(Top note of synth. voicing)

Amor Artificial

C. Curet Alonso
(as played by Ray Barretto)
(arranged by Oscar Hernández)



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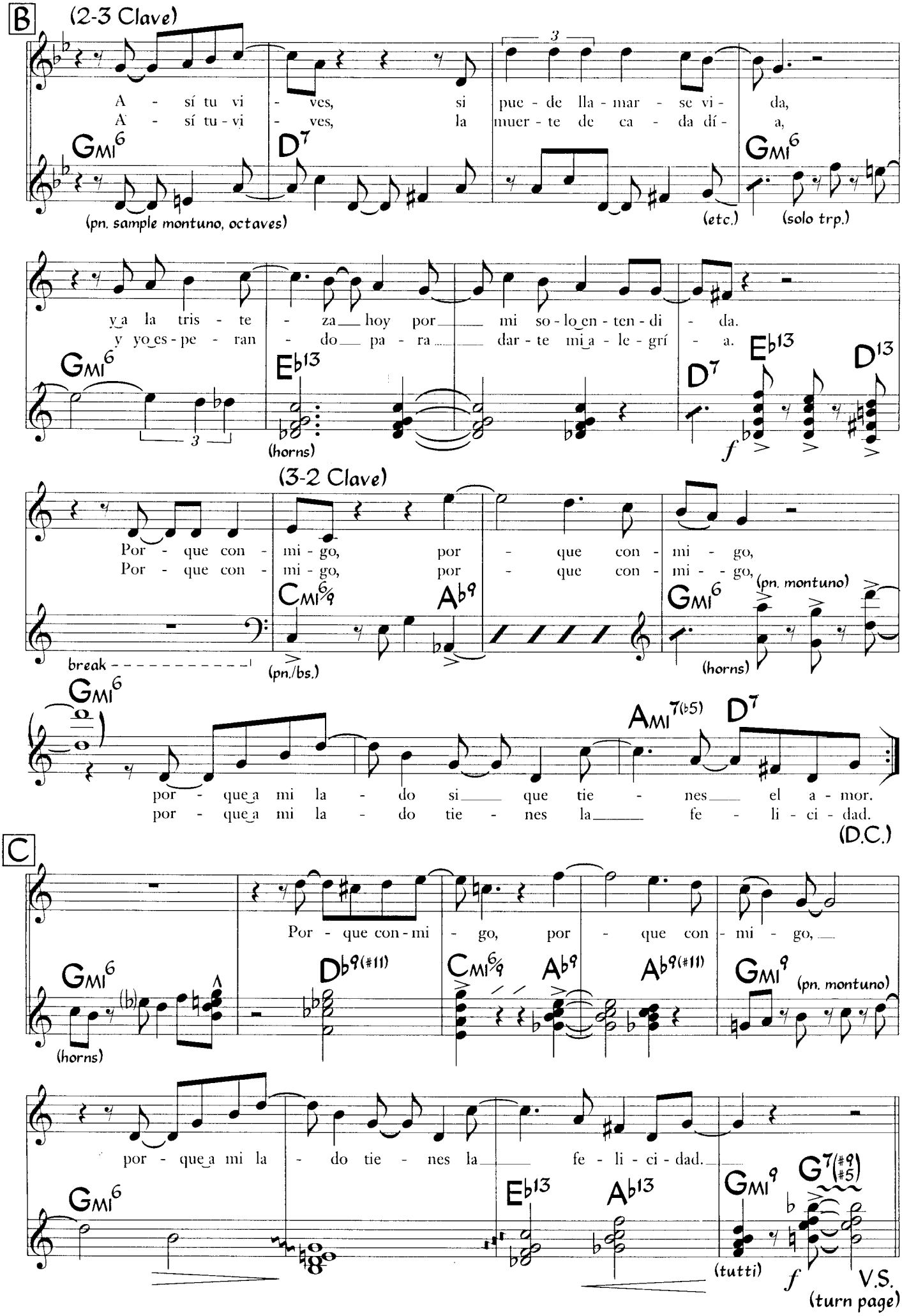
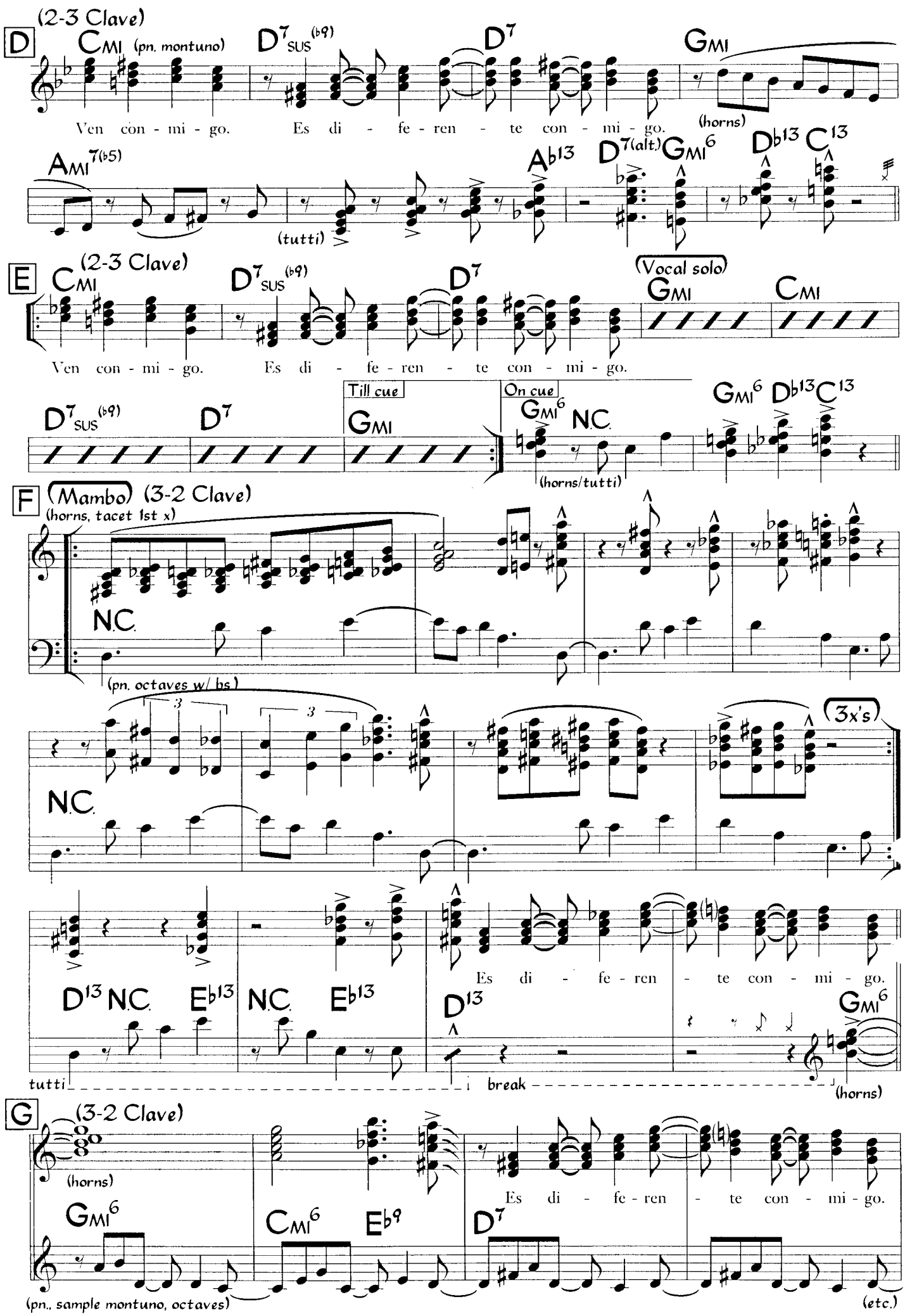
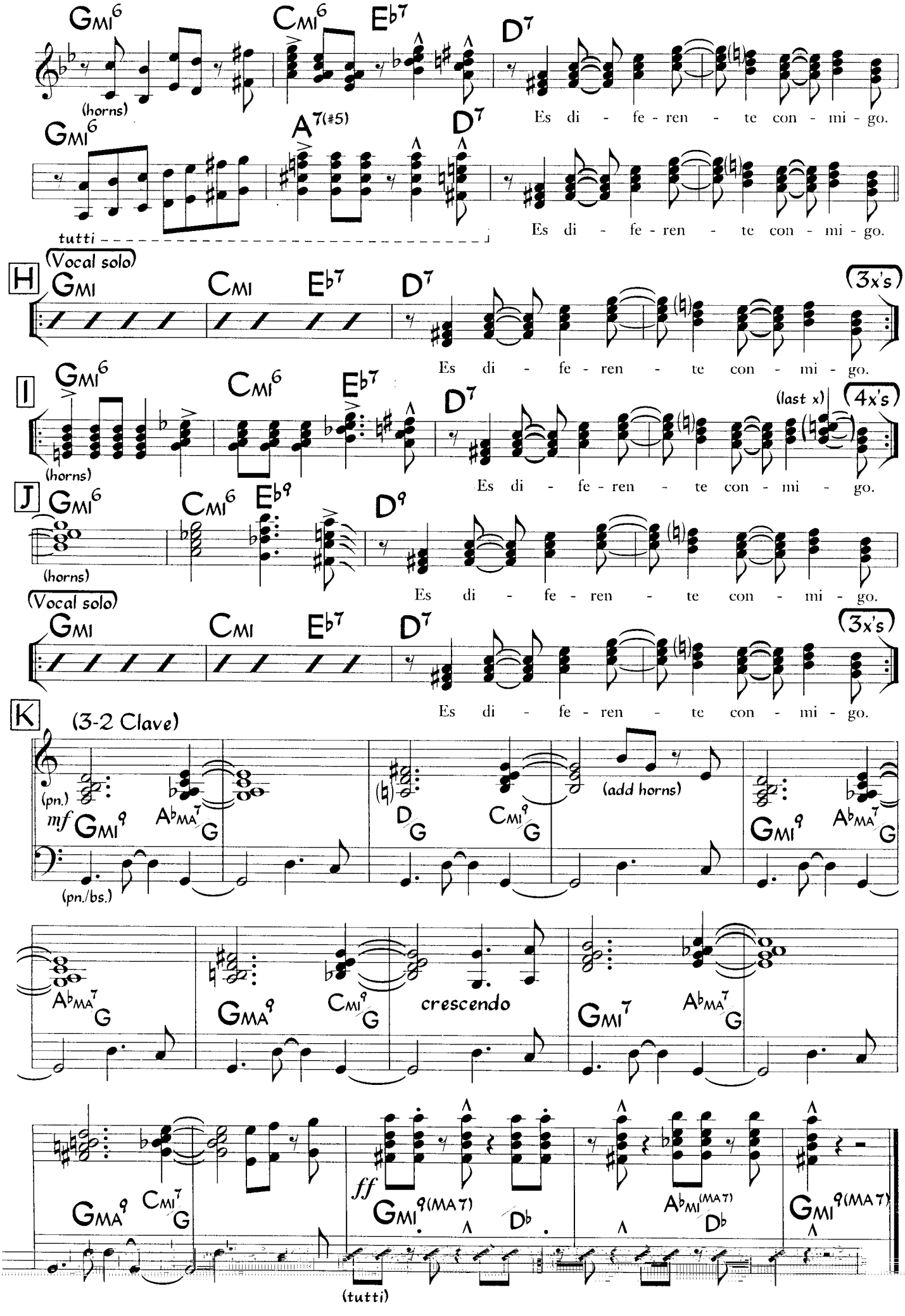
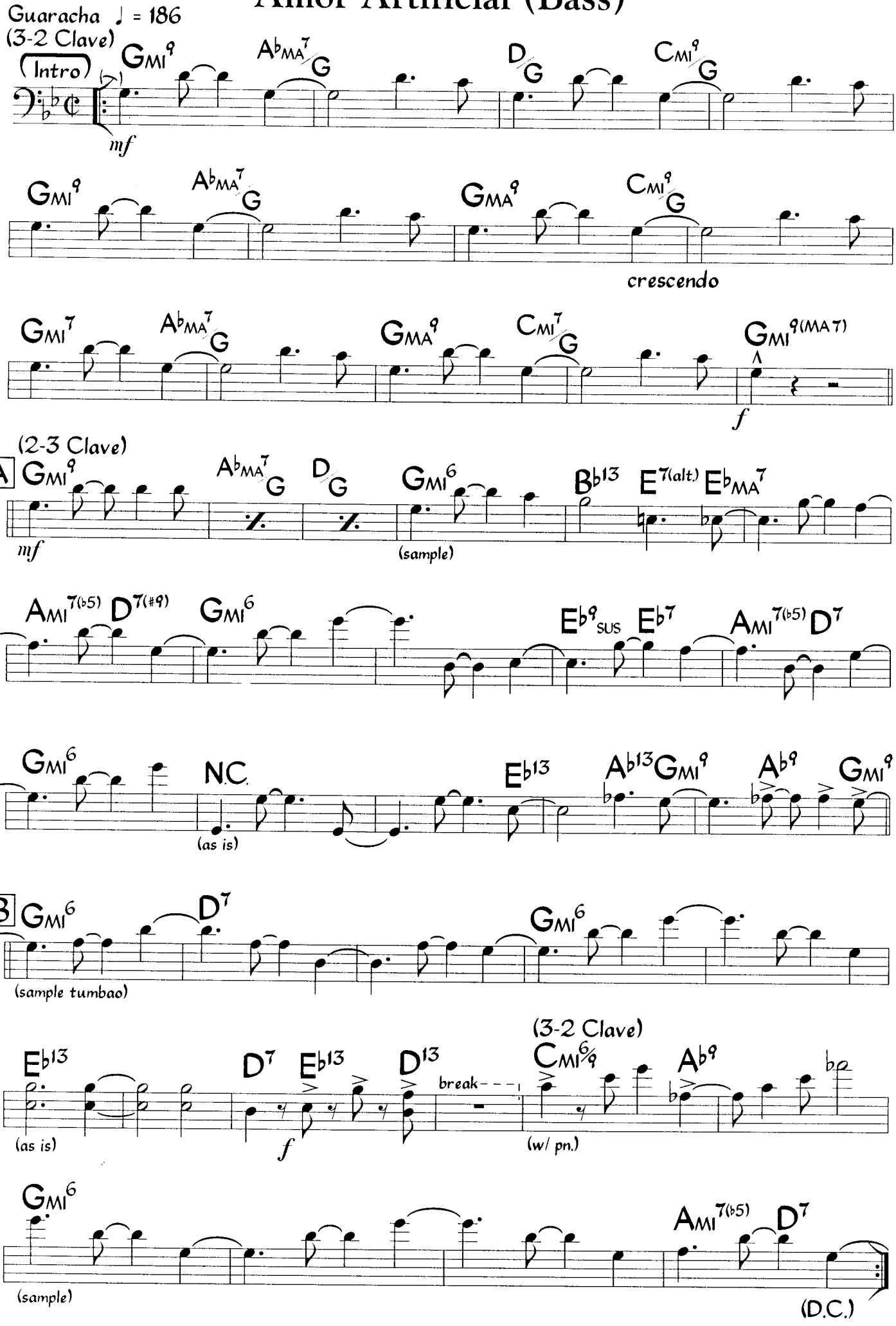
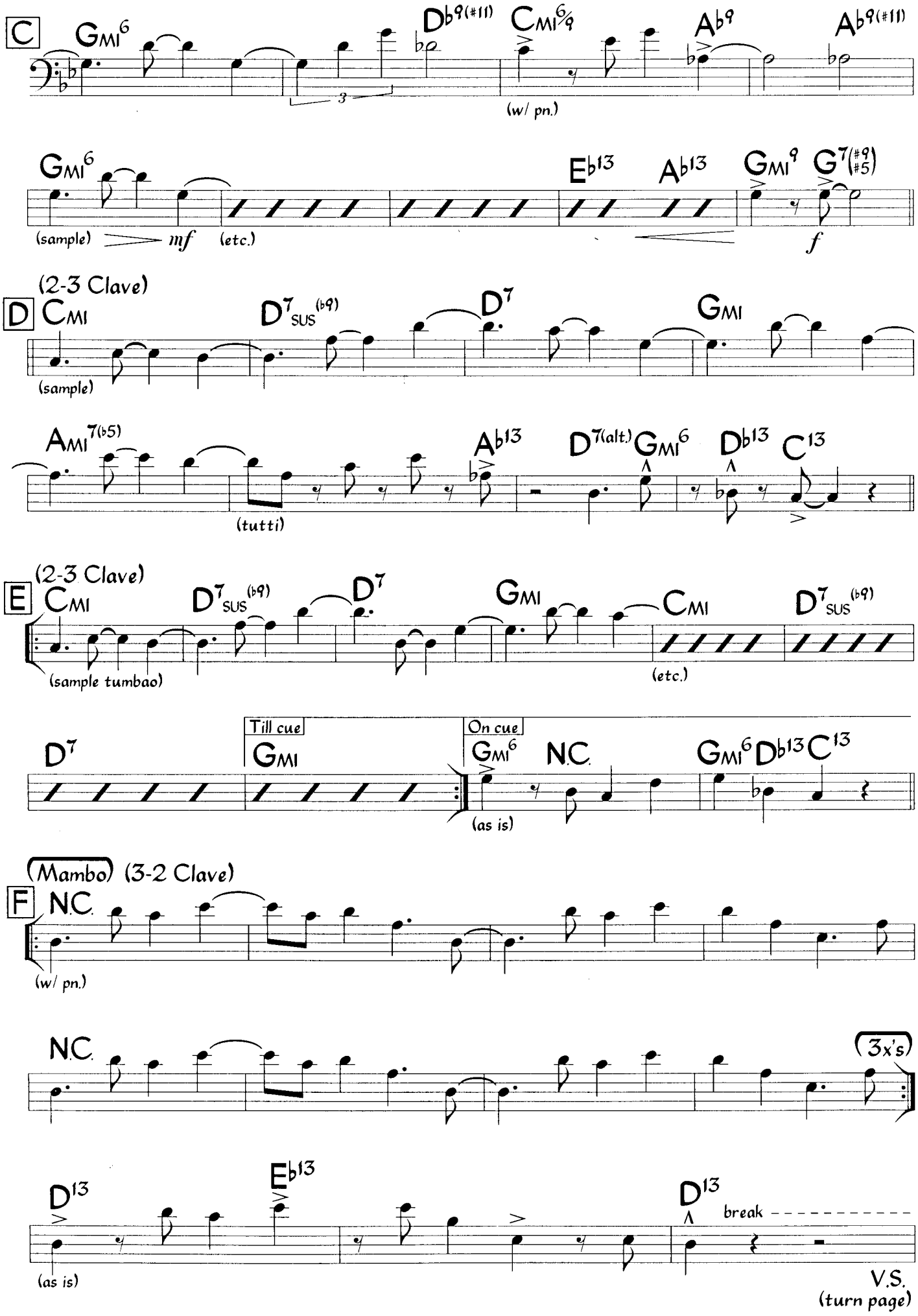

B
(2-3 Clave)
A - sí tu vi - ves, si pue - de lla - mar - se vi - da,
A - sí tu - vi - ves, la muer - te de ca - da dí - a,
GMI6
D7
GMI6
(pn. sample montuno, octaves)
(etc.)
(solo trp.)
y a la tris - te - za hoy por mi so - lo en - ten - di - da.
y yo es - pe - ran - do pa - ra dar - te mi a - le - grí - a.
GMI6
Eb13
D7
Eb13
D13
(horns)
f
(3-2 Clave)
Por - que con - mi - go, por - que con - mi - go,
Por - que con - mi - go, por - que con - mi - go,
break
CMI6/9
Ab9
GMI6
(pn./bs.)
(horns)
(pn. montuno)
GMI6
AMI7(b5)
D7
por - que a mi la - do si que tie - nes el a - mor.
por - que a mi la - do tie - nes la fe - li - ci - dad.
(D.C.)
C
Por - que con - mi - go, por - que con - mi - go,
GMI6
Db9(#11)
CMI6/9
Ab9
Ab9(#11)
GMI9
(horns)
(pn. montuno)
por - que a mi la - do tie - nes la fe - li - ci - dad.
GMI6
Eb13
Ab13
GMI9
G7(#9 #5)
(tutti)
f
V.S.
(turn page)


D
(2-3 Clave)
CMI (pn. montuno)
D7SUS(♭9)
D7
GMI
Ven con - mi - go.
Es di - fe - ren - te con - mi - go.
(horns)
AMI7(♭5)
(tutti)
A♭13
D7(alt.)
GMI6
D♭13
C13
E
(2-3 Clave)
CMI
D7SUS(♭9)
D7
(Vocal solo)
GMI
CMI
Ven con - mi - go.
Es di - fe - ren - te con - mi - go.
Till cue
On cue
D7SUS(♭9)
D7
GMI
GMI6
N.C.
(horns/tutti)
GMI6
D♭13
C13
F
Mambo
(3-2 Clave)
(horns, tacet 1st x)
N.C.
(pn. octaves w/ bs)
3x's
N.C.
D13
N.C.
E♭13
N.C.
E♭13
Es di - fe - ren - te con - mi - go.
D13
GMI6
tutti
break
(horns)
G
(3-2 Clave)
(horns)
GMI6
CMI6
E♭9
D7
Es di - fe - ren - te con - mi - go.
(pn., sample montuno, octaves)
(etc.)


Gmi6
Cmi6
Eb7
D7
(horns)
Es di - fe - ren - te con - mi - go.
Gmi6
A7(#5)
D7
tutti
Es di - fe - ren - te con - mi - go.
H
(Vocal solo)
Gmi
Cmi
Eb7
D7
3x's
Es di - fe - ren - te con - mi - go.
I
Gmi6
Cmi6
Eb7
D7
(last x)
4x's
(horns)
Es di - fe - ren - te con - mi - go.
J
Gmi6
Cmi6
Eb9
D9
(horns)
Es di - fe - ren - te con - mi - go.
(Vocal solo)
Gmi
Cmi
Eb7
D7
3x's
Es di - fe - ren - te con - mi - go.
K
(3-2 Clave)
(pn.)
mf
Gmi9
AbMA7/G
(pn./bs.)
D/G
Cmi9/G
(add horns)
Gmi9
AbMA7/G
AbMA7/G
GMA9
Cmi9/G
crescendo
Gmi7
AbMA7/G
GMA9
Cmi7/G
ff
Gmi9(MA7)
Db
AbMI(MA7)
Db
Gmi9(MA7)
(tutti)

Amor Artificial (Bass)




C
Gmi6
Db9(#11)
Cmi6/9
Ab9
Ab9(#11)
3
(w/ pn.)
Gmi6
Eb13
Ab13
Gmi9
G7(#9 #5)
(sample)
mf
(etc.)
f
(2-3 Clave)
D
Cmi
D7sus(b9)
D7
Gmi
(sample)
Ami7(b5)
Ab13
D7(alt.)
Gmi6
Db13
C13
(tutti)
(2-3 Clave)
E
Cmi
D7sus(b9)
D7
Gmi
Cmi
D7sus(b9)
(sample tumbao)
(etc.)
D7
Till cue
Gmi
On cue
Gmi6
N.C.
Gmi6
Db13
C13
(as is)
Mambo
(3-2 Clave)
F
N.C.
(w/ pn.)
N.C.
3x's
D13
Eb13
D13
break
(as is)
V.S.
(turn page)

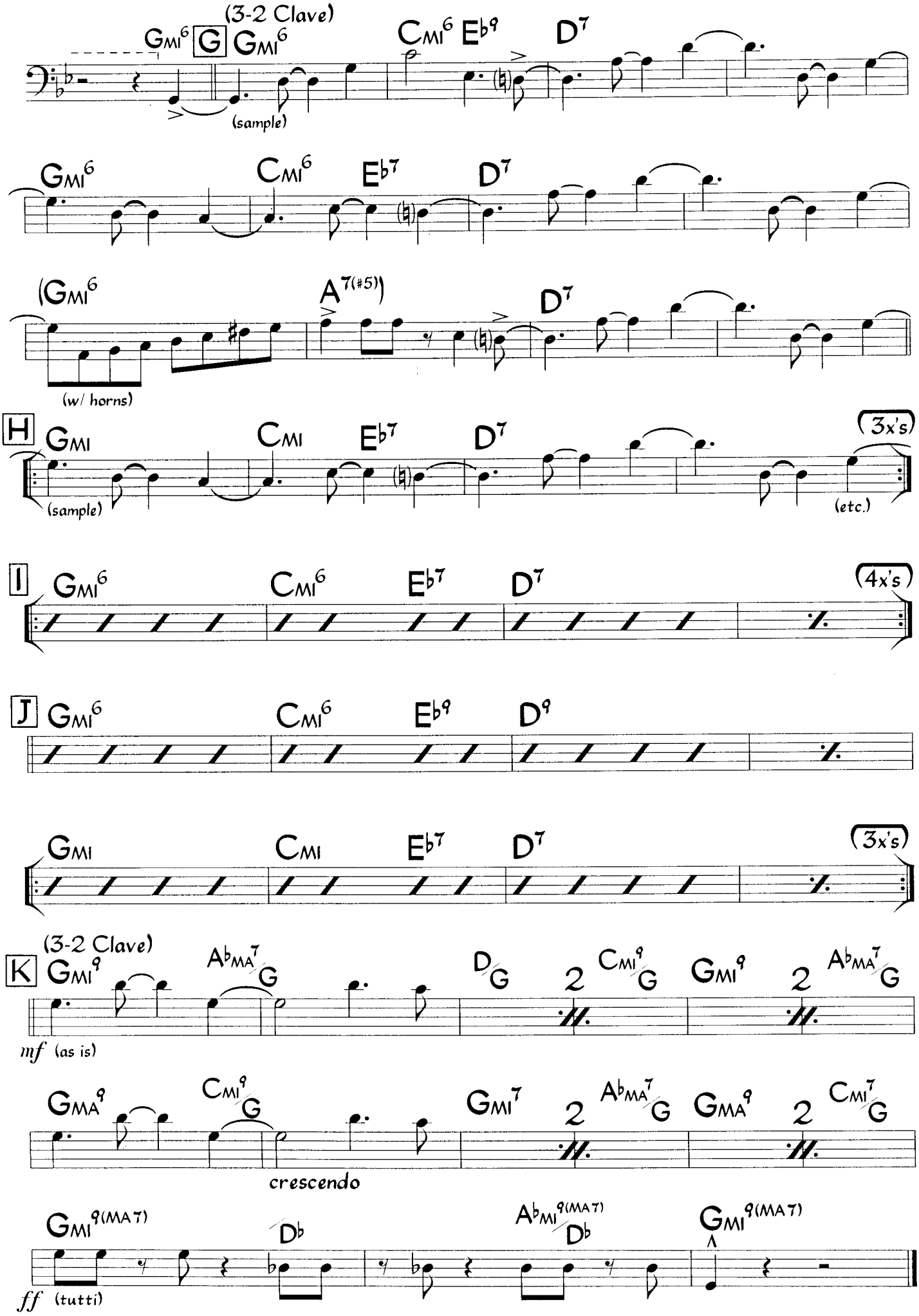

(3-2 Clave)
Gmi6
G
Gmi6
Cmi6
Eb9
D7
(sample)
Gmi6
Cmi6
Eb7
D7
(Gmi6
A7(#5))
D7
(w/ horns)
H
Gmi
Cmi
Eb7
D7
3x's
(sample)
(etc.)
I
Gmi6
Cmi6
Eb7
D7
4x's
J
Gmi6
Cmi6
Eb9
D9
Gmi
Cmi
Eb7
D7
3x's
(3-2 Clave)
K
Gmi9
AbMA7/G
D/G
2
Cmi9/G
Gmi9
2
AbMA7/G
mf (as is)
GMA9
Cmi9/G
Gmi7
2
AbMA7/G
GMA9
2
Cmi7/G
crescendo
Gmi9(MA7)
Db
AbMi9(MA7)/Db
Gmi9(MA7)
ff (tutti)

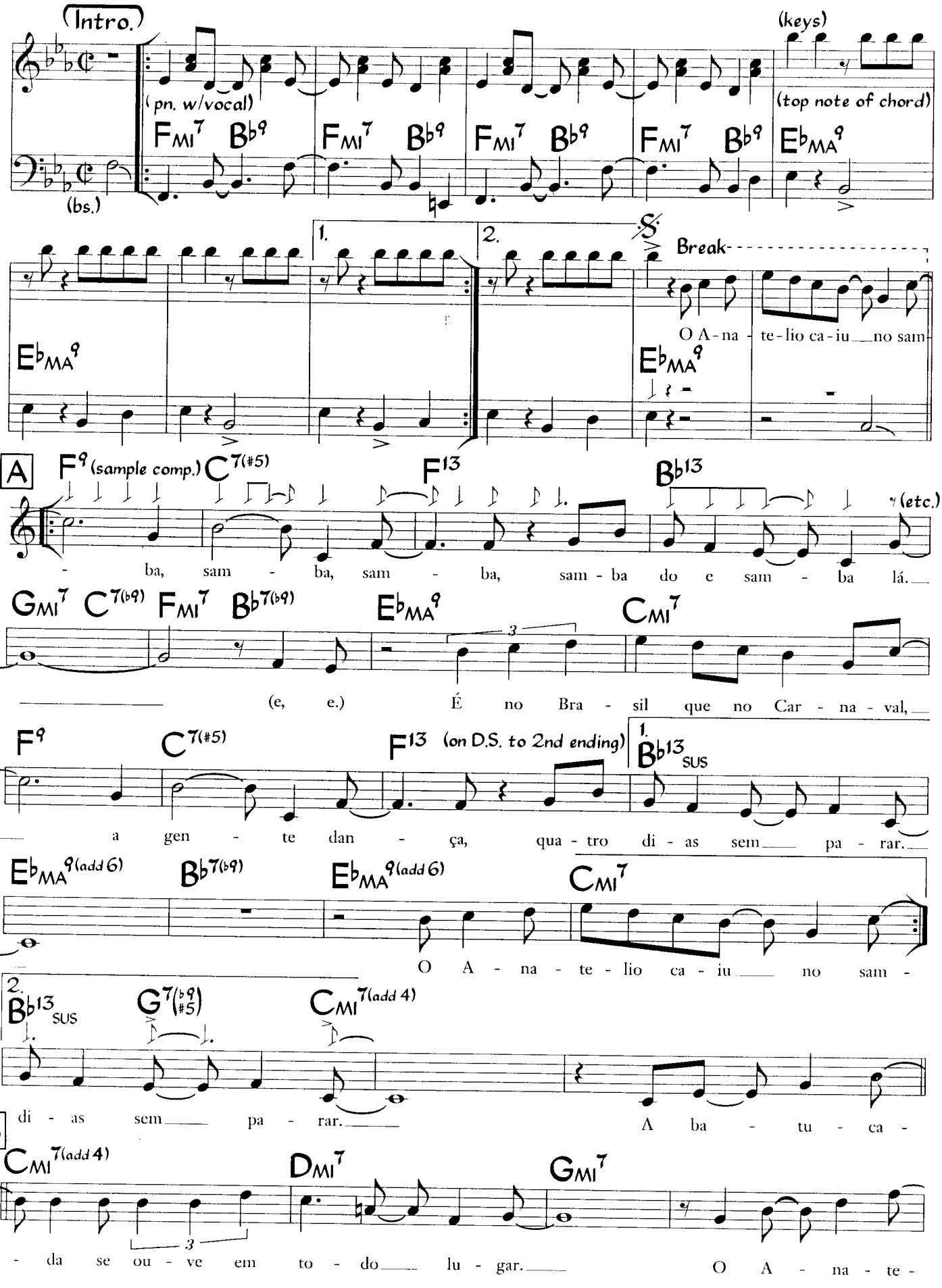
Photo by Mark Holston

RAY BARRETTO

Anatelio (The Happy People)

Med. Slow Batucada
(Samba) ♩ = 94

Airto Moreira



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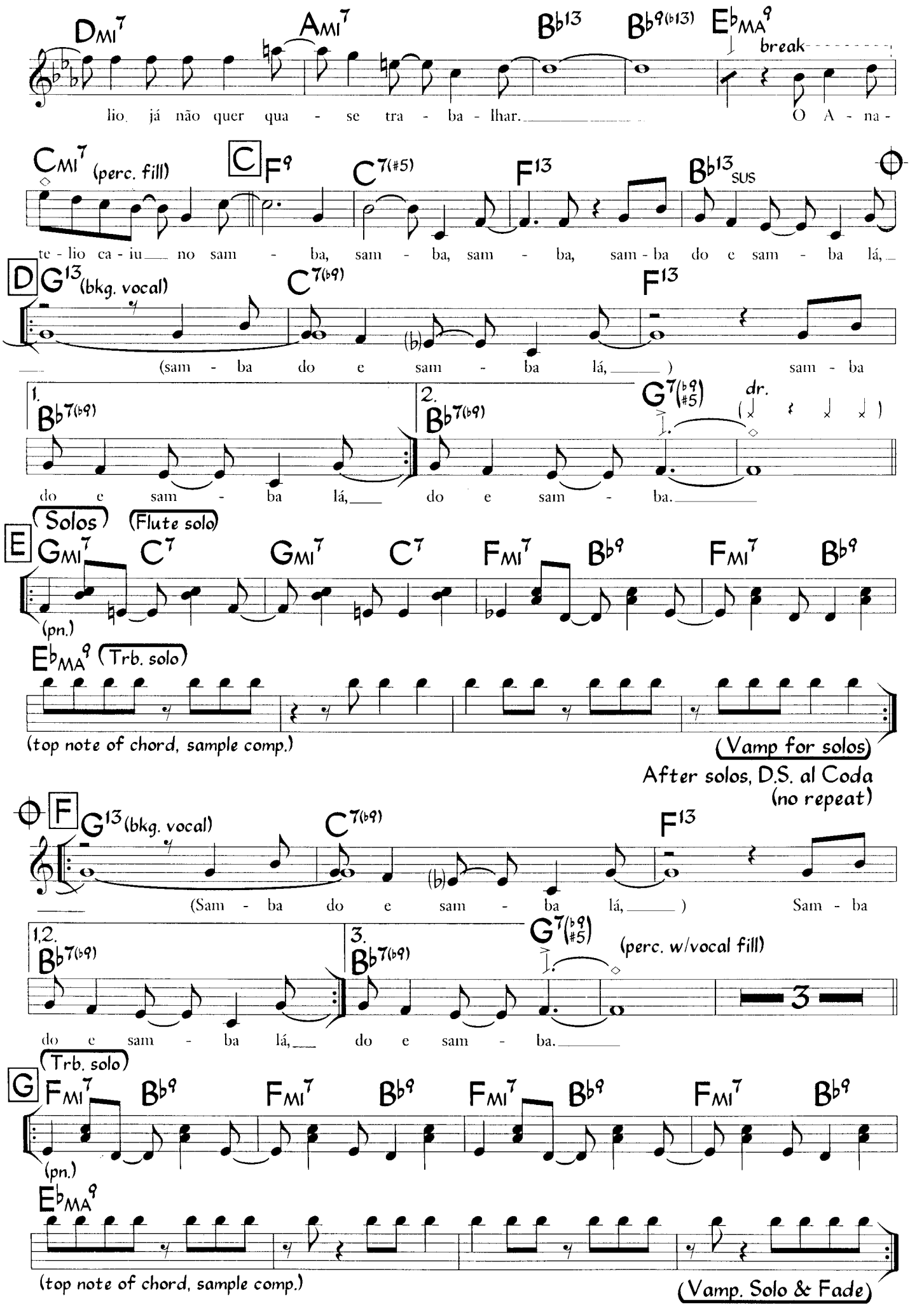
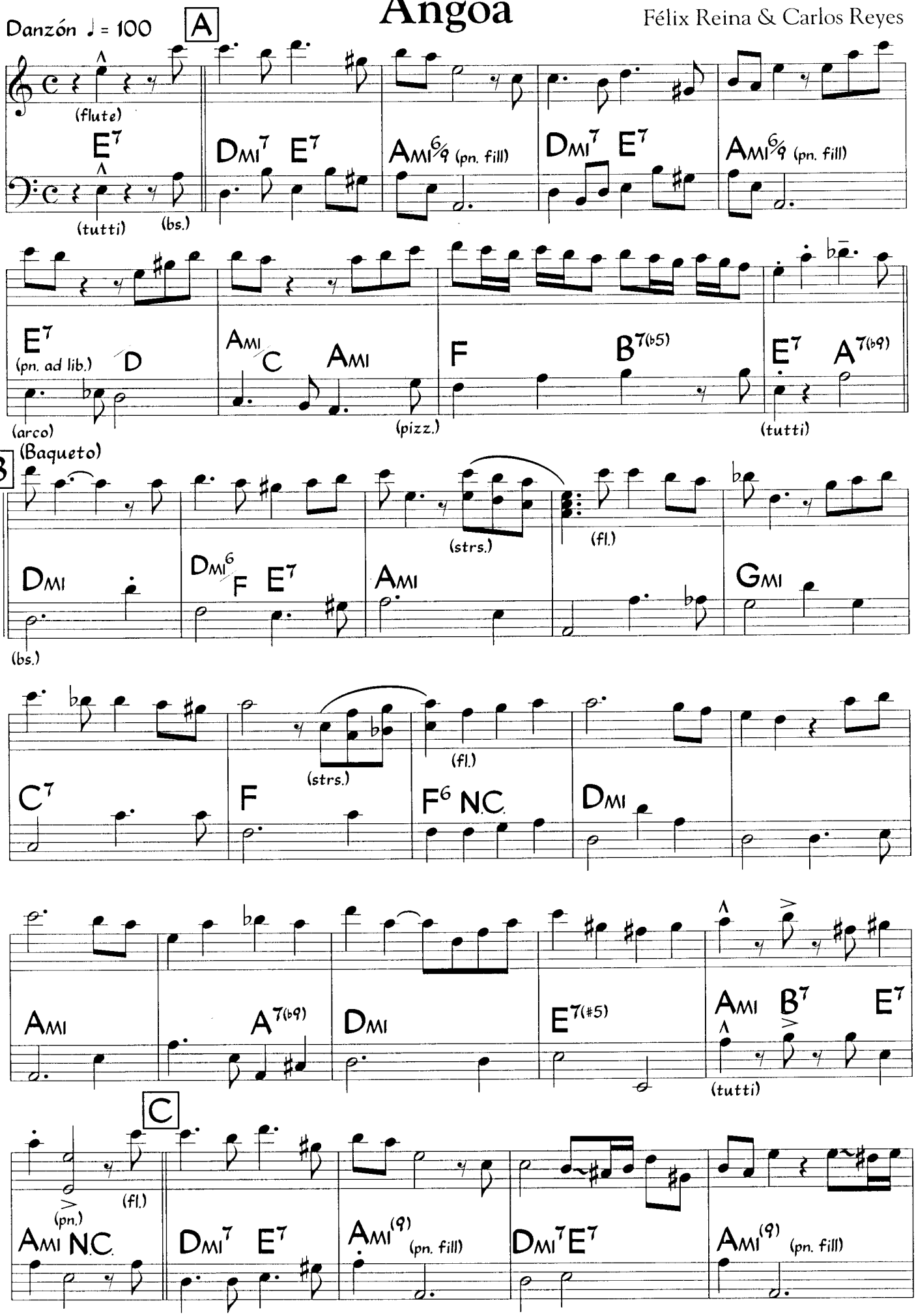

DMI7
AMI7
B♭13
B♭9(♭13)
E♭MA9
break
lio já não quer qua - se tra - ba - lhar. O A - na -
CMI7 (perc. fill)
C
F9
C7(#5)
F13
B♭13 SUS
te - lio ca - iu no sam - ba, sam - ba, sam - ba, sam - ba do e sam - ba lá,
D
G13 (bkg. vocal)
C7(♭9)
F13
(sam - ba do e sam - ba lá,) sam - ba
1.
B♭7(♭9)
2.
B♭7(♭9)
G7(♭9 #5)
dr.
do e sam - ba lá, do e sam - ba.
E
Solos
(Flute solo)
GMI7
C7
GMI7
C7
FMI7
B♭9
FMI7
B♭9
(pn.)
E♭MA9 (Trb. solo)
(top note of chord, sample comp.)
(Vamp for solos)
After solos, D.S. al Coda
(no repeat)
F
G13 (bkg. vocal)
C7(♭9)
F13
(Sam - ba do e sam - ba lá,) Sam - ba
1,2.
B♭7(♭9)
3.
B♭7(♭9)
G7(♭9 #5)
(perc. w/vocal fill)
3
do e sam - ba lá, do e sam - ba.
Trb. solo
G
FMI7
B♭9
FMI7
B♭9
FMI7
B♭9
FMI7
B♭9
(pn.)
E♭MA9
(top note of chord, sample comp.)
(Vamp. Solo & Fade)

Angoa

Félix Reina & Carlos Reyes



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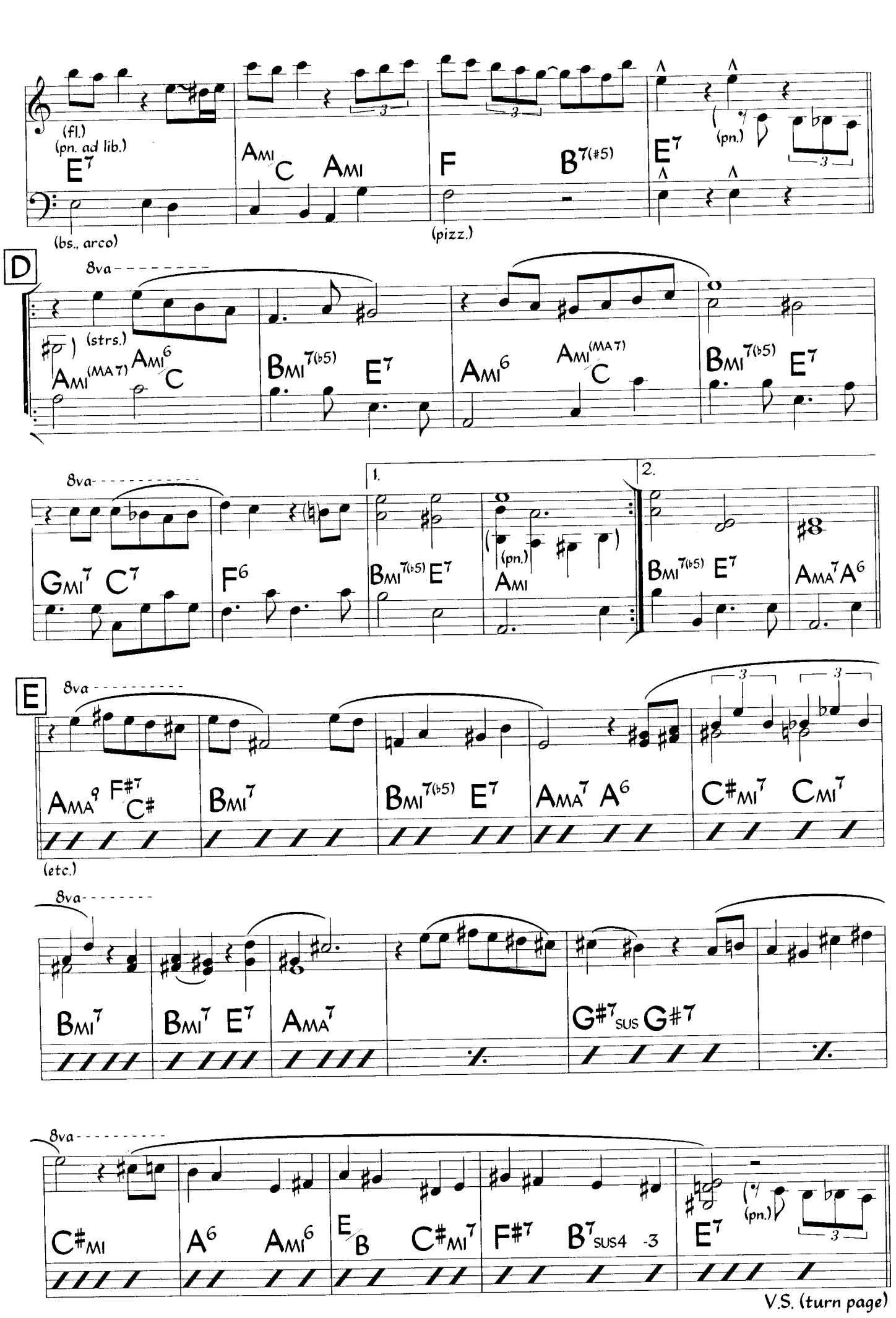
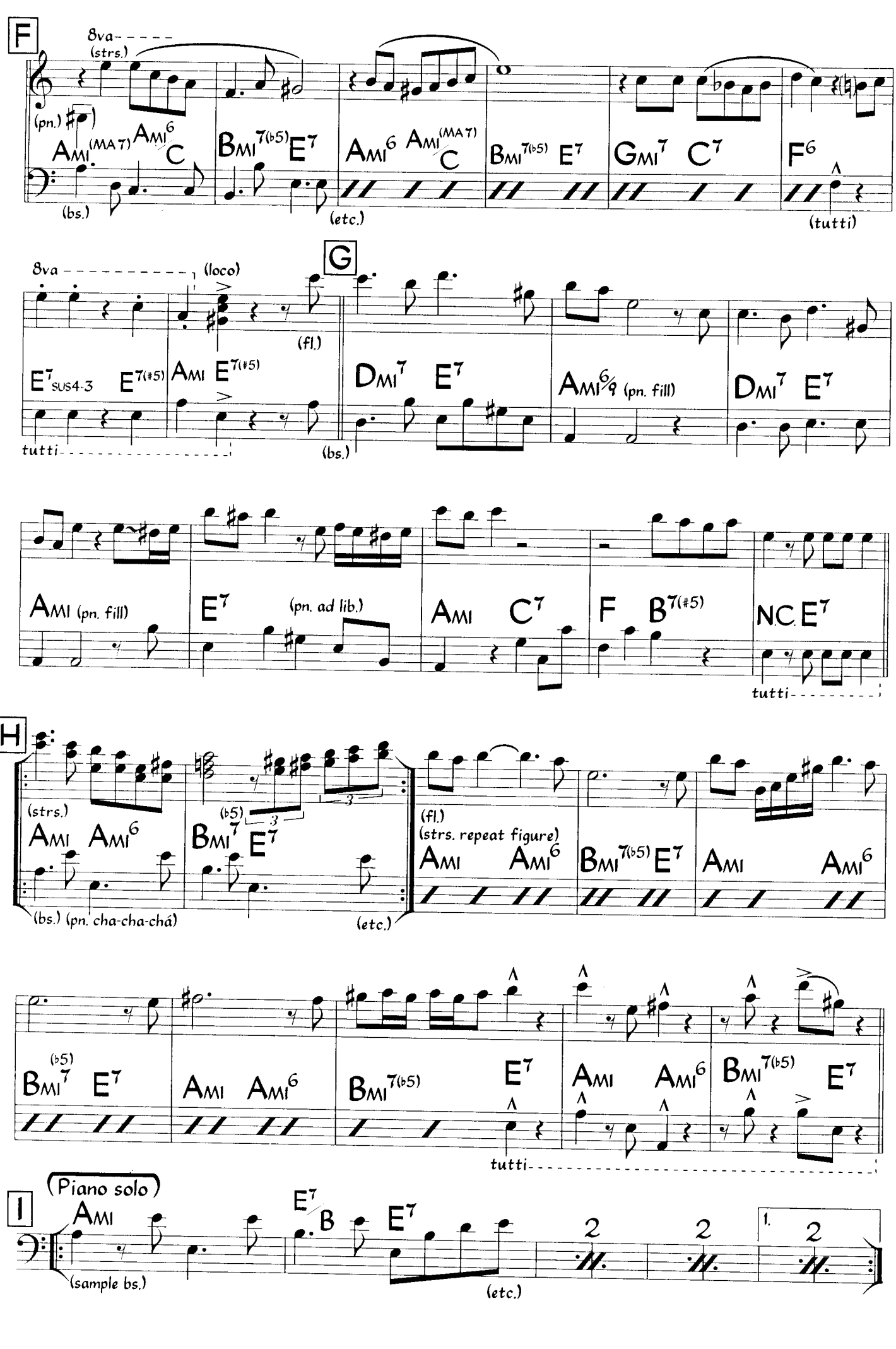
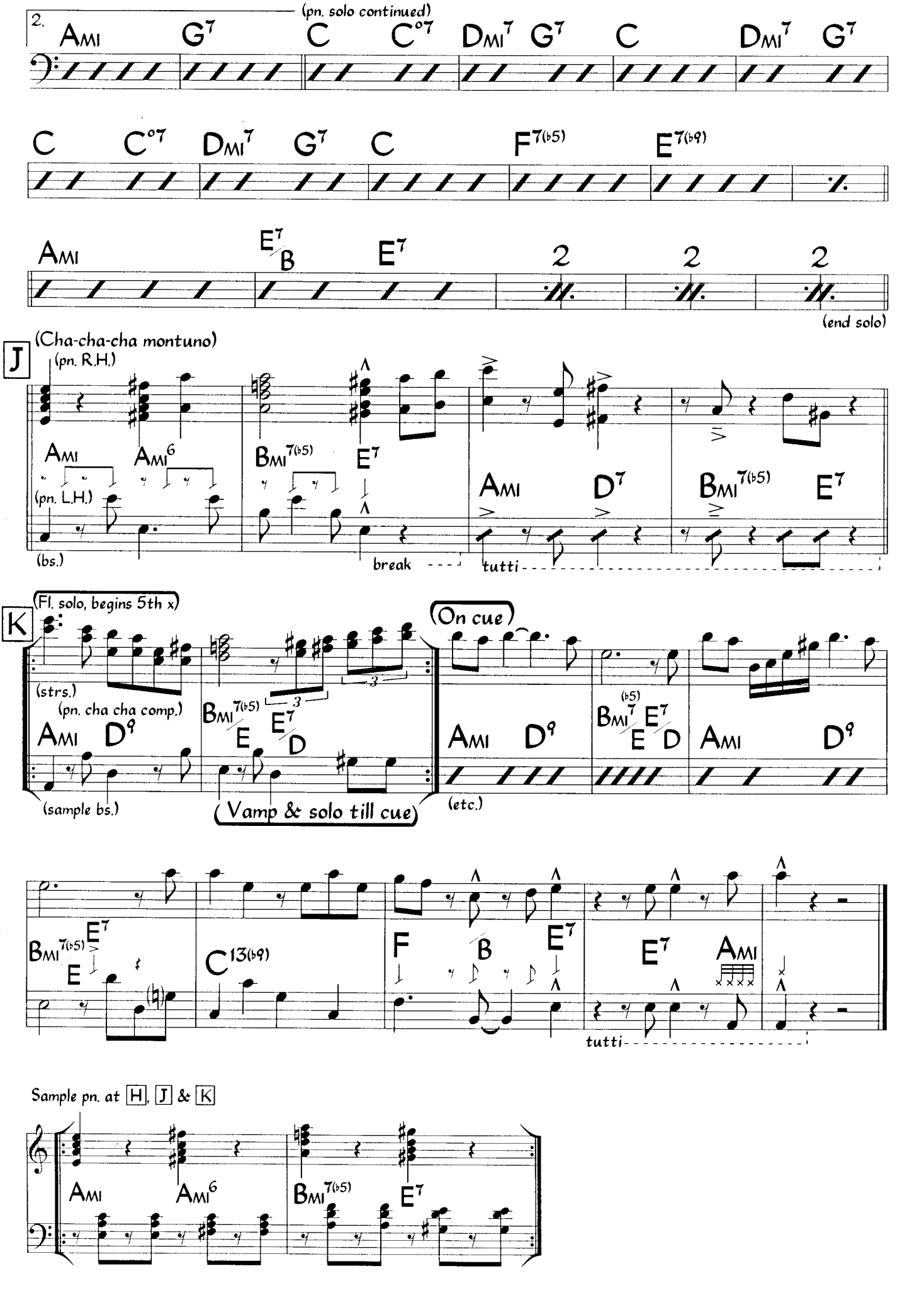

(fl.)
(pn. ad lib.)
E7
(bs., arco)
AMI C AMI
F
B7(#5)
(pizz.)
E7
(pn.)
D
8va
(strs.)
AMI(MA7) AMI6/C
BMI7(b5) E7
AMI6 AMI(MA7)/C
BMI7(b5) E7
8va
1.
2.
GMI7 C7
F6
BMI7(b5) E7
(pn.)
AMI
BMI7(b5) E7
AMA7 A6
E
8va
AMA9 F#7/C#
BMI7
BMI7(b5) E7
AMA7 A6
C#MI7 CMI7
(etc.)
8va
BMI7
BMI7 E7
AMA7
G#7SUS G#7
8va
C#MI
A6 AMI6
E/B C#MI7
F#7 B7SUS4 -3
E7
(pn.)

V.S. (turn page)

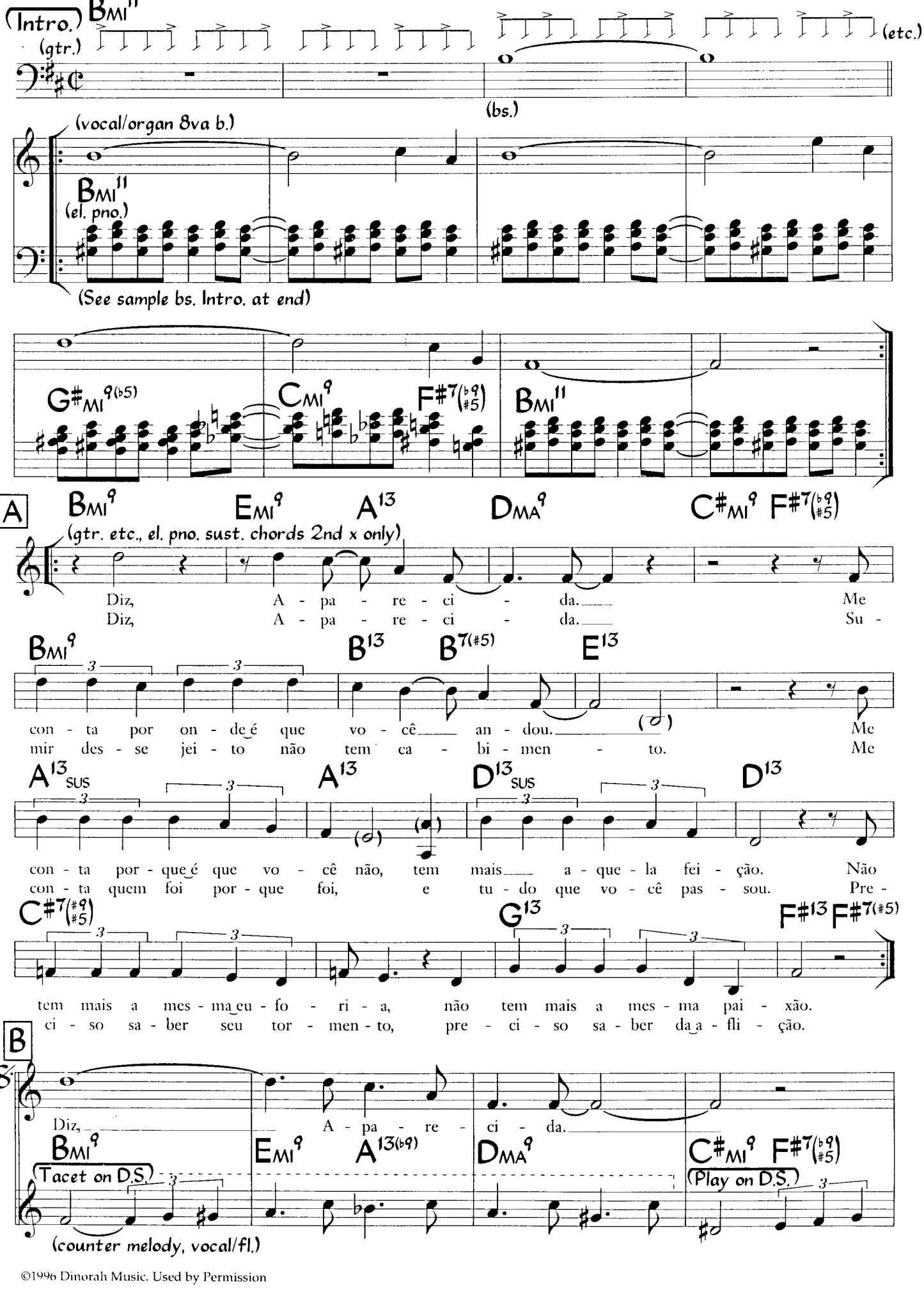

F
8va
(strs.)
(pn.)
AMI(MA7) AMI6/C BMI7(b5) E7
(bs.)
AMI6 AMI(MA7)/C BMI7(b5) E7
(etc.)
GMI7 C7 F6
(tutti)
8va
(loco)
G
(fl.)
E7SUS4-3 E7(#5) AMI E7(#5)
tutti
DMI7 E7
(bs.)
AMI6/9 (pn. fill) DMI7 E7
AMI (pn. fill) E7 (pn. ad lib.)
AMI C7 F B7(#5) N.C. E7
tutti
H
(strs.)
AMI AMI6 BMI7 E7
(bs.) (pn. cha-cha-chá)
(b5)
3
(etc.)
(fl.)
(strs. repeat figure)
AMI AMI6 BMI7(b5) E7 AMI AMI6
BMI7(b5) AMI AMI6 BMI7(b5) E7 AMI AMI6 BMI7(b5) E7
tutti
Piano solo
I
AMI E7/B E7
(sample bs.)
(etc.)
2 2 1. 2


2.
(pn. solo continued)
Ami G7 C C°7 Dmi7 G7 C Dmi7 G7
C C°7 Dmi7 G7 C F7(♭5) E7(♭9)
Ami E7/B E7 2 2 2
(end solo)
J
(Cha-cha-cha montuno)
(pn. R.H.)
Ami Ami6 Bmi7(♭5) E7
(pn. L.H.)
(bs.)
break
Ami D7 Bmi7(♭5) E7
tutti
K
(Fl. solo, begins 5th x)
(strs.)
(pn. cha cha comp.)
Ami D9 Bmi7(♭5)/E E7/D
(sample bs.)
(Vamp & solo till cue)
(On cue)
Ami D9 Bmi7(♭5)/E E7/D Ami D9
(etc.)
Bmi7(♭5)/E E7
C13(♭9)
F/B E7
E7 Ami
tutti
Sample pn. at H, J & K
Ami Ami6 Bmi7(♭5) E7

Aparecida

Med. Slow Bossa Nova ♩ = 120

Ivan Lins
Mauricio Topajos



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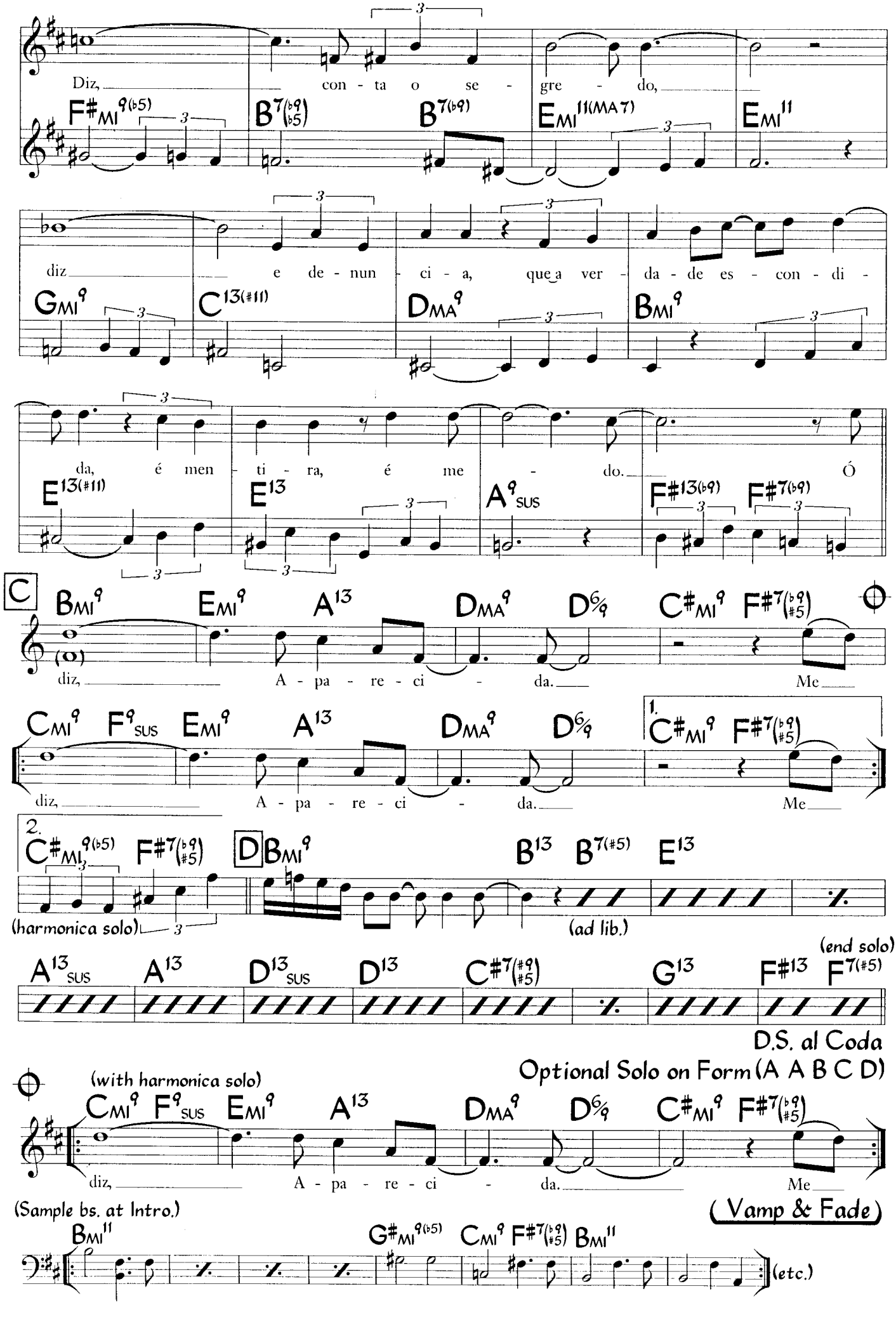
Diz, con - ta o se - gre - do,
F#MI9(♭5) B7(♭9)(♭5) B7(♭9) EMI11(MA7) EMI11
diz e de - nun - ci - a, que a ver - da - de es - con - di -
GMI9 C13(#11) DMA9 BMI9
da, é men - ti - ra, é me - do. Ó
E13(#11) E13 A9SUS F#13(♭9) F#7(♭9)
C
BMI9 EMI9 A13 DMA9 D6/9 C#MI9 F#7(♭9)(#5)
diz, A - pa - re - ci - da. Me
CMI9 F9SUS EMI9 A13 DMA9 D6/9
1. C#MI9 F#7(♭9)(#5)
2. C#MI9(♭5) F#7(♭9)(#5)
D BMI9 B13 B7(#5) E13
(harmonica solo)
(ad lib.)
(end solo)
A13SUS A13 D13SUS D13 C#7(#9)(#5) G13 F#13 F7(#5)
D.S. al Coda
Optional Solo on Form (A A B C D)
(with harmonica solo)
(Vamp & Fade)
(Sample bs. at Intro.)
BMI11 G#MI9(♭5) CMI9 F#7(♭9)(#5) BMI11
(etc.)

Aquarela Do Brasil
(a.k.a. Brazil)

Ary Barroso
English lyric - S.K. Russel

Samba

(Verse) A7(b9) A D6

Bra - sil, meu Bra - sil Bra - si - lei -
Bra - zil, the Bra - zil that I knew

DMI6 D6

ro, meu mu - la - to in - so - nei - ro,
where I wan - dered with you

D6 B7(b9 #5) B7(b9)

vou can - tar - te nos meus ver - sos.
lives in my im - a - gi - na - tion.

B EMI9 A9 EMI9 A9 EMI9

O Bra - sil, sam - ba que da, bam - bo - leio, que faz gin - ga. O Bra - sil,
Where the songs are pas - sion - ate, and a smile has flash in it, and a kiss

A9 EMI9 A9 DMA9

do meu a - mor, ter - ra de nos - so Se - nhor, Bra -
has art in it for you put your heart in it, and

EMI7 A9 DMA9 EMI7 A9

sil! Bra - sil! Prá mim.
so I dream of old Bra -

C (Chorus) DMA7 (Ab9(b5) G6/9) EMI7

O, a - bre a cor - ti - na do pas - sa - do,
zil, where hearts were en - ter - tain - ing June,

(G6/9) EMI7 (G6/9) A9 (C9) EMI7

ti - ra a mãe prê - ta do ser - ra - do
we stood be - neath an am - ber moon

(C9) A9 DMA7

bo - ta o rei gon - go no con - ga - do, Bra -
and soft - ly whis - pered "some - day soon." We

EMI7 A9 DMA7 D7 Db7 C7

sil! Bra - sil!
kissed and clung to - ge - ther.

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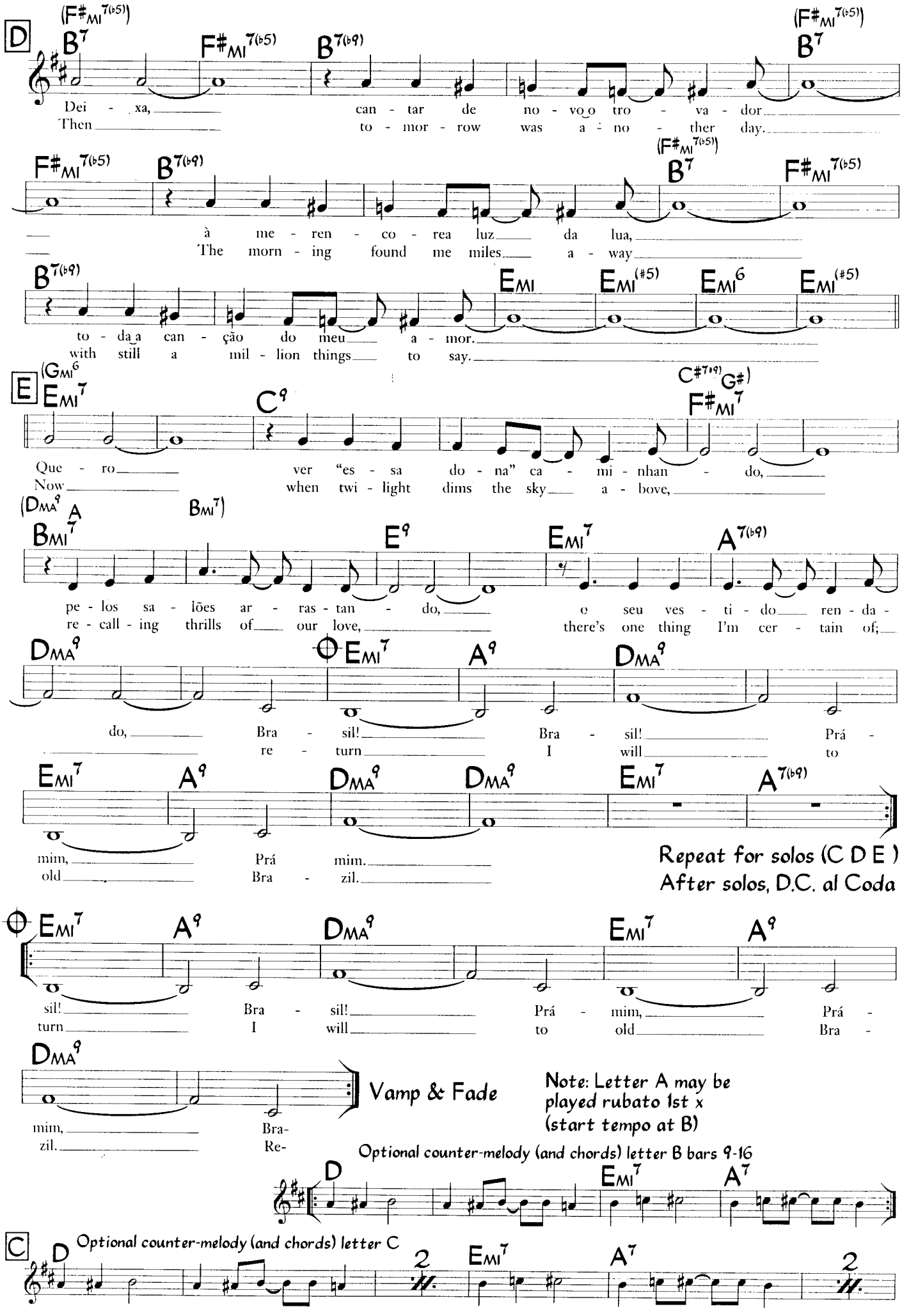
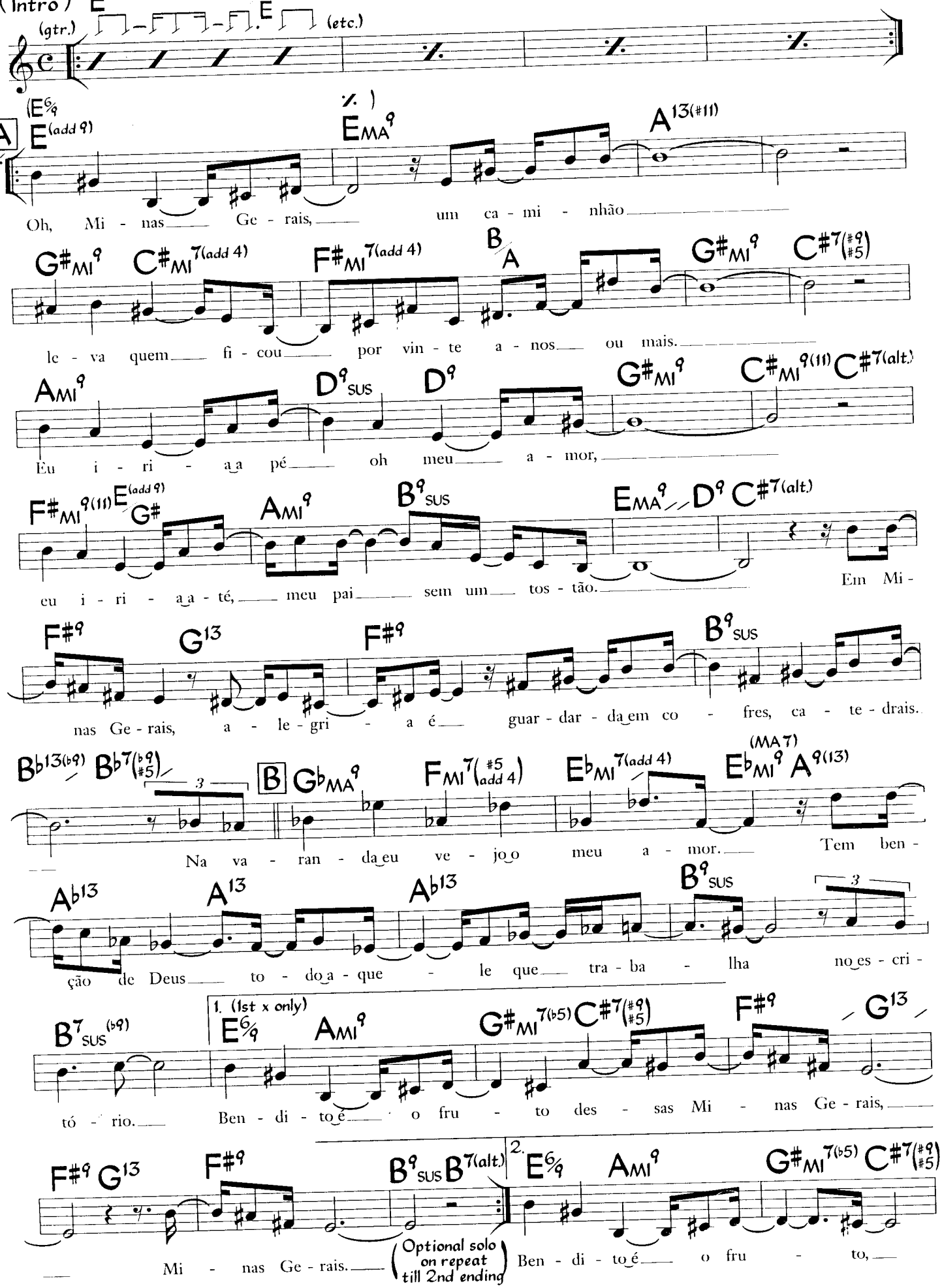
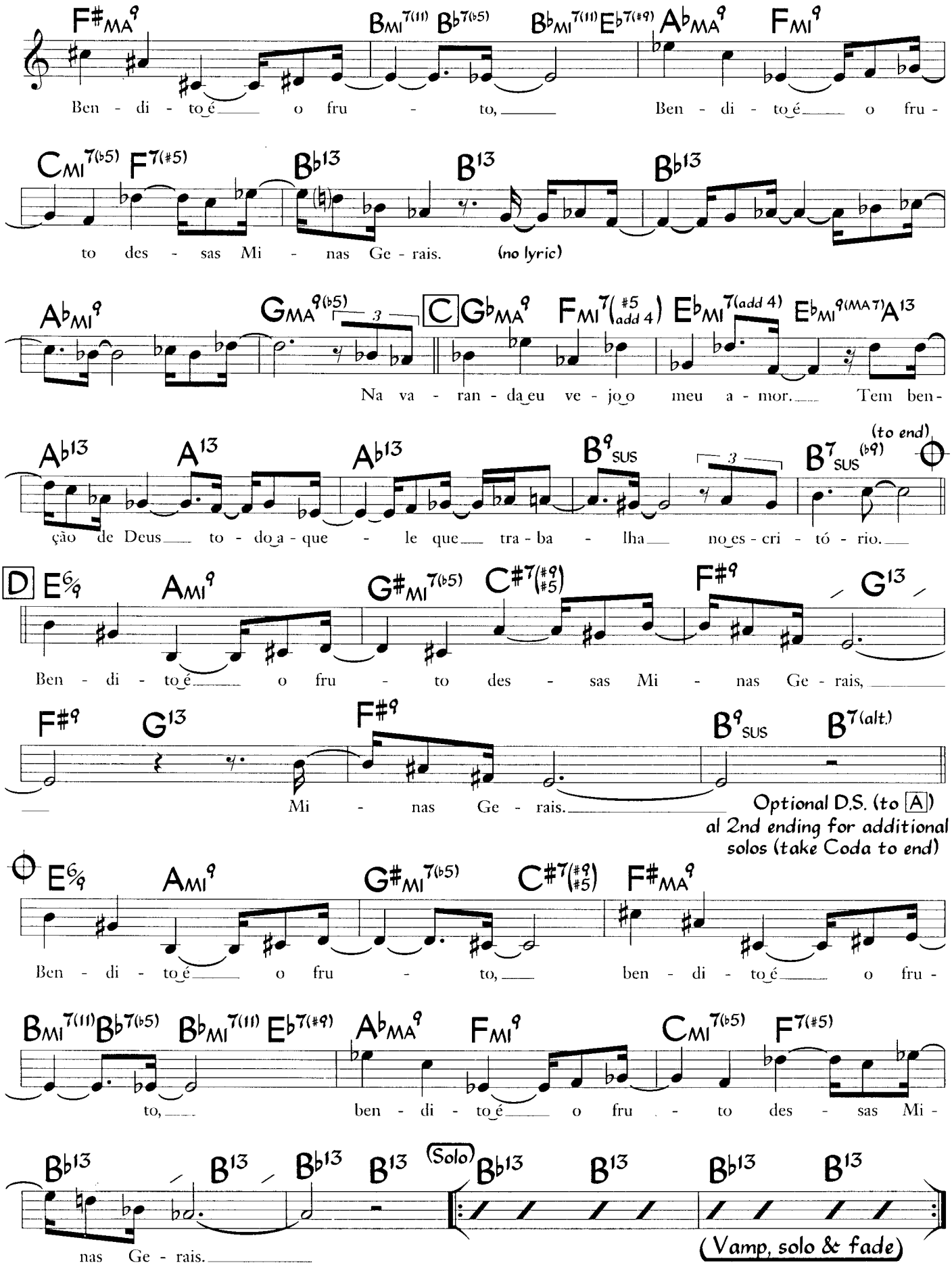

D
(F#MI7(b5))
B7
F#MI7(b5)
B7(b9)
(F#MI7(b5))
B7
Dei - xa, can - tar de no - vo o tro - va - dor
Then to - mor - row was a - no - ther day.
F#MI7(b5)
B7(b9)
(F#MI7(b5))
B7
F#MI7(b5)
à me - ren - co - rea luz da lua,
The morn - ing found me miles a - way
B7(b9)
EMI
EMI(#5)
EMI6
EMI(#5)
to - da a can - ção do meu a - mor.
with still a mil - lion things to say.
E
(GMI6
EMI7
C9
C#7(#9)
G#)
F#MI7
Que - ro ver "es - sa do - na" ca - mi - nhan - do,
Now when twi - light dims the sky a - bove,
(DMA9
A
BMI7)
BMI7
E9
EMI7
A7(b9)
pe - los sa - lões ar - ras - tan - do, o seu ves - ti - do ren - da -
re - call - ing thrills of our love, there's one thing I'm cer - tain of;
DMA9
EMI7
A9
DMA9
do, Bra - sil! Bra - sil! Prá -
re - turn I will to
EMI7
A9
DMA9
DMA9
EMI7
A7(b9)
mim, Prá mim.
old Bra - zil.
Repeat for solos (C D E)
After solos, D.C. al Coda
EMI7
A9
DMA9
EMI7
A9
sil! Bra - sil! Prá - mim, Prá -
turn I will to old Bra -
DMA9
Vamp & Fade
mim, Bra-
zil. Re-
Note: Letter A may be played rubato 1st x (start tempo at B)
Optional counter-melody (and chords) letter B bars 9-16
D
EMI7
A7
C
Optional counter-melody (and chords) letter C
D
2
EMI7
A7
2

Aqui, Oh!

Samba (in 4) ♩ = 122 - 144

Music - Toninho Horta
Lyric - Fernando Brant





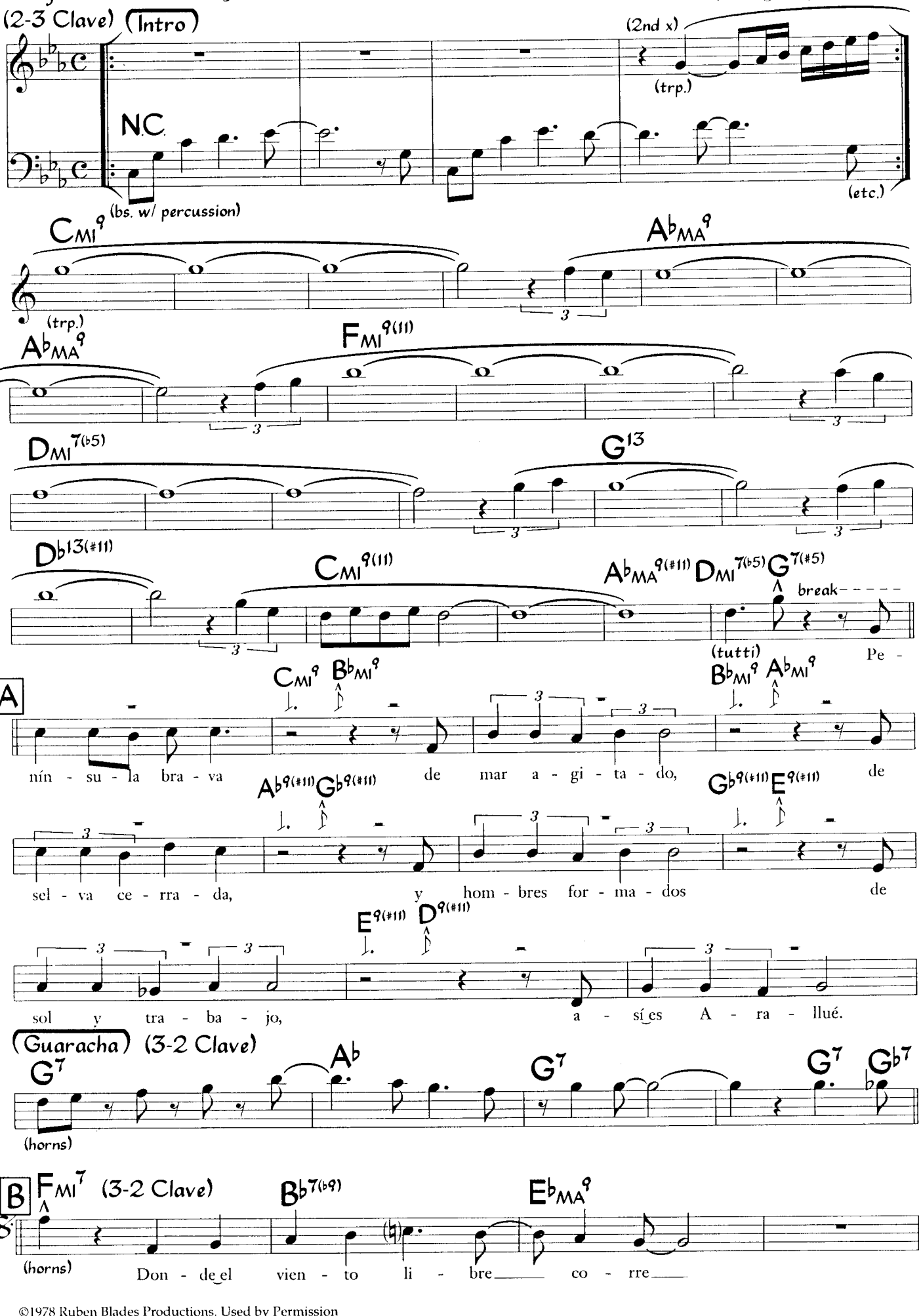
Chords in parentheses are for solos.
This arrangement is based on several different versions. One version is A, B (1st ending), solo on A & B, melody at 2nd ending, take Coda (1st x), end with vamp.

Arallué

Rubén Blades
(as played by Ray Barretto)
(arranged by Gil Lopez)

Guaguancó/Guaracha ♩ = 110

(2-3 Clave) (Intro)



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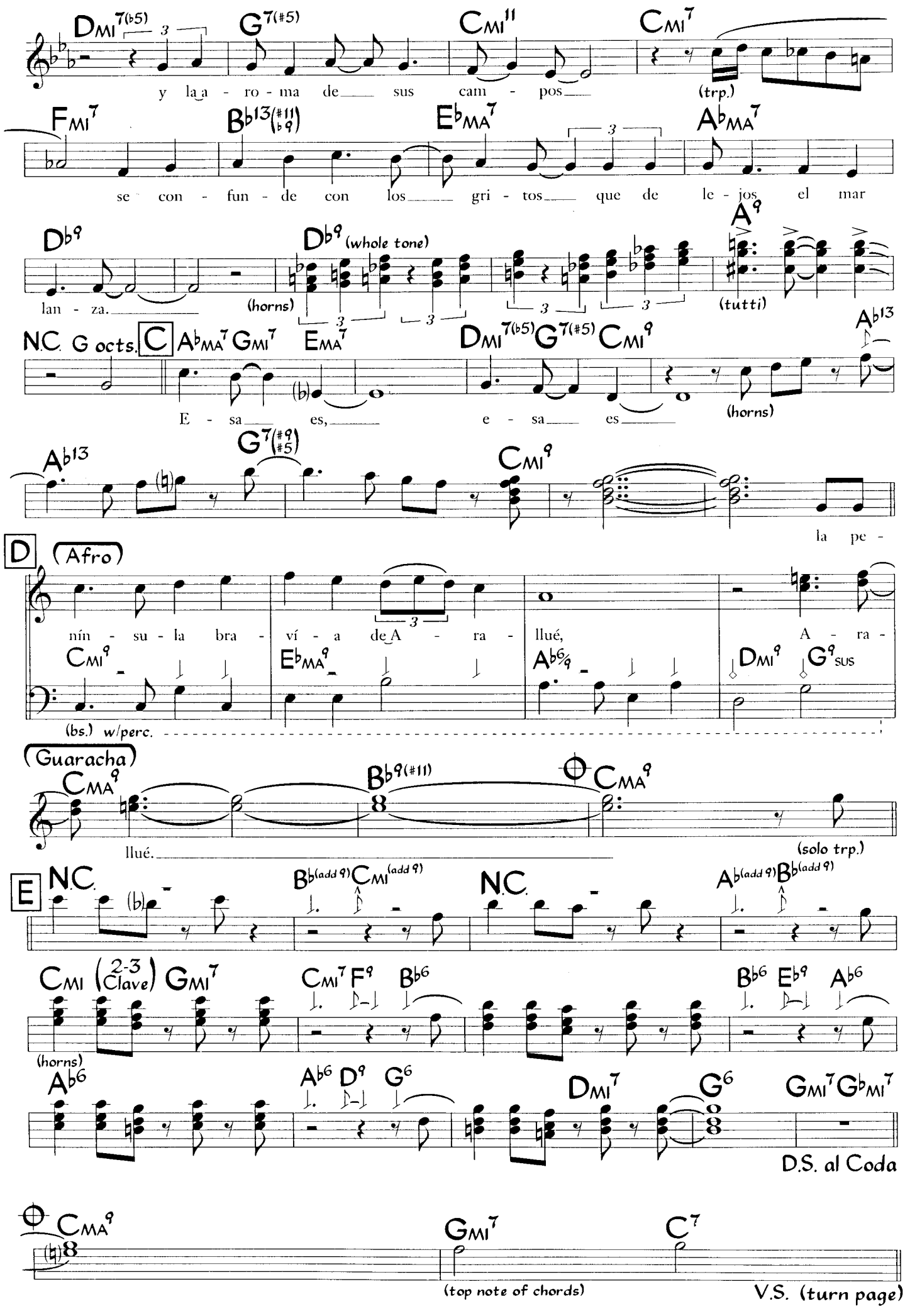
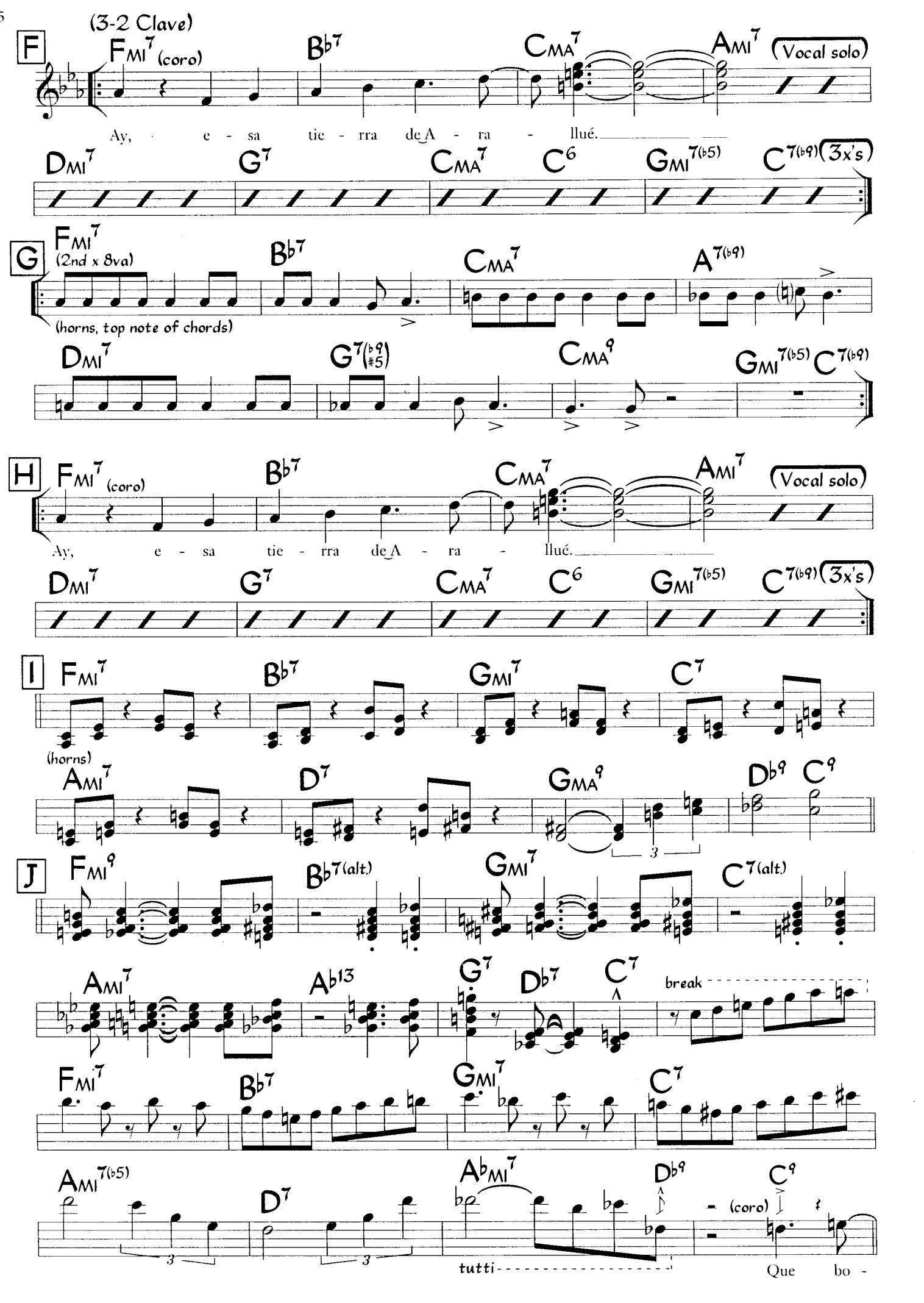
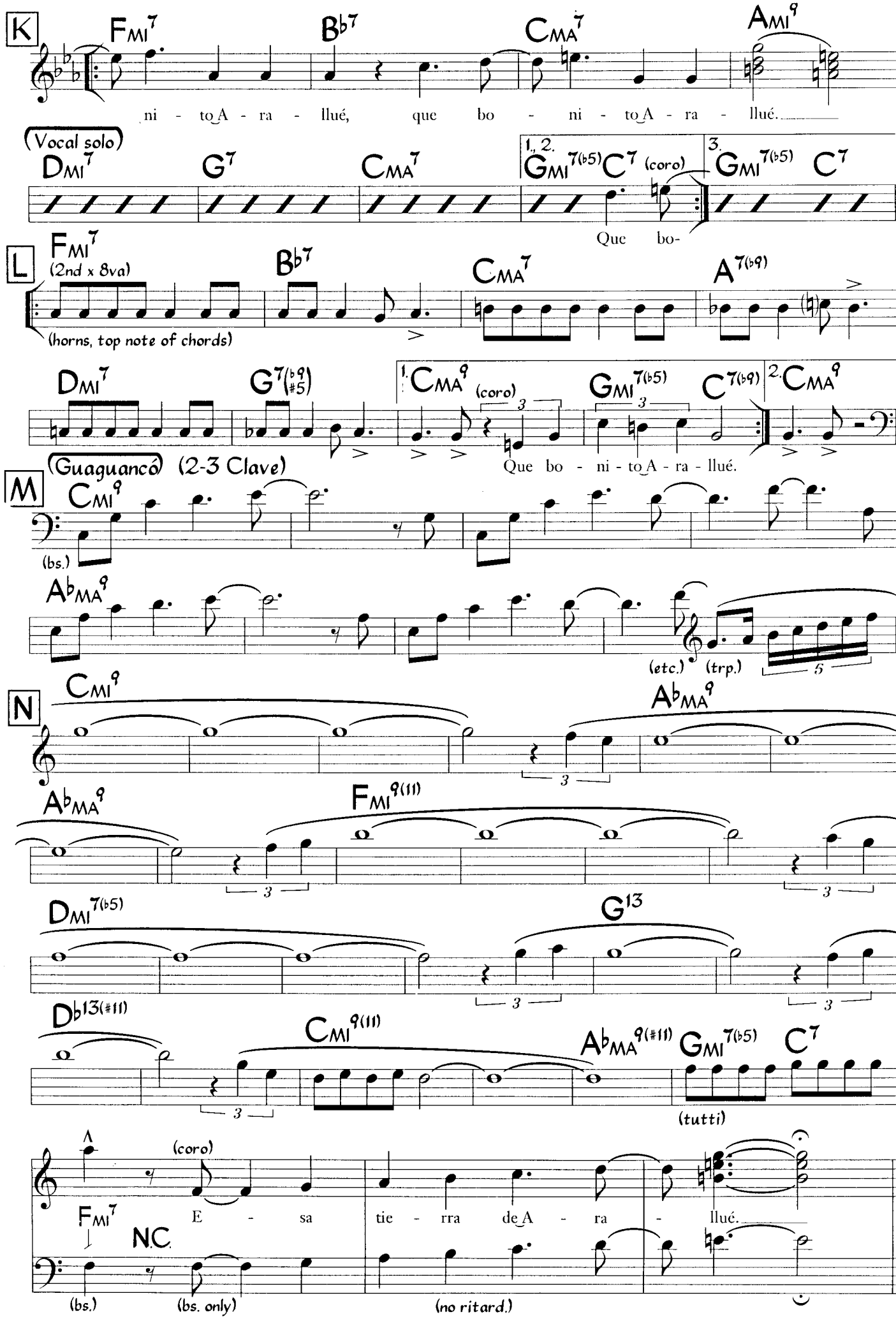

Dmi7(b5) G7(#5) Cmi11 Cmi7
y la a - ro - ma de sus cam - pos
(trp.)
Fmi7 Bb13(#11 b9) Ebma7 Abma7
se con - fun - de con los gri - tos que de le - jos el mar
Db9 Db9 (whole tone) A9
lan - za.
(horns)
(tutti)
N.C. G octs. C Abma7 Gmi7 Ema7 Dmi7(b5) G7(#5) Cmi9 Ab13
E - sa es, e - sa es
(horns)
Ab13 G7(#9 #5) Cmi9
la pe -
D (Afro)
nín - su - la bra - ví - a de A - ra - llué, A - ra -
Cmi9 Ebma9 Ab6/9 Dmi9 G9sus
(bs.) w/perc.
Guaracha
Cma9 Bb9(#11) Cma9
llué.
(solo trp.)
E N.C. Bb(add 9) Cmi(add 9) N.C. Ab(add 9) Bb(add 9)
Cmi (2-3 Clave) Gmi7 Cmi7 F9 Bb6 Bb6 Eb9 Ab6
(horns)
Ab6 Ab6 D9 G6 Dmi7 G6 Gmi7 Gbmi7
D.S. al Coda
Cma9 Gmi7 C7
(top note of chords)
V.S. (turn page)

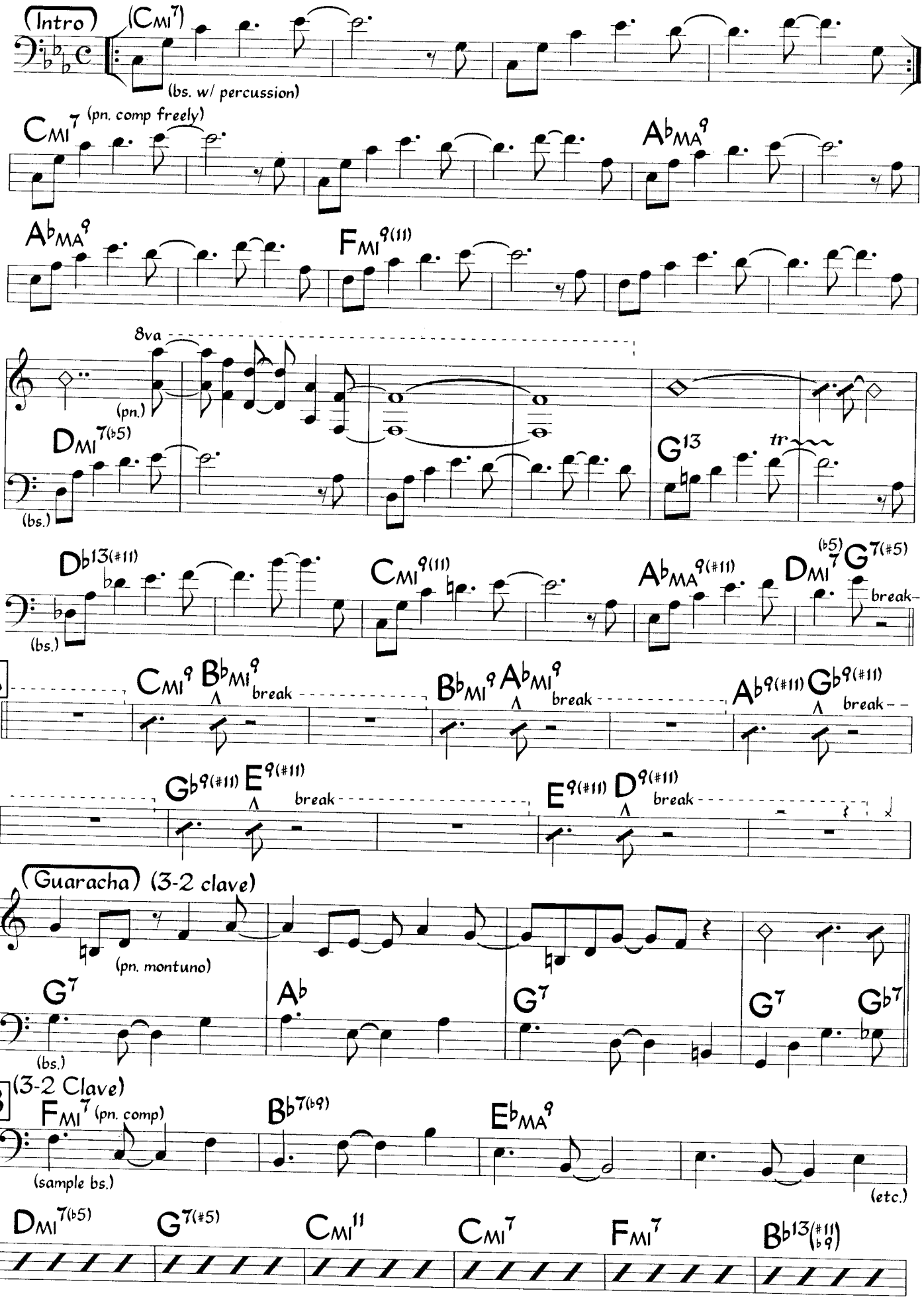

(3-2 Clave)
F
FMI7 (coro)
BB7
CMA7
AMI7
(Vocal solo)
Ay, e - sa tie - rra de A - ra - llué.
DMI7
G7
CMA7
C6
GMI7(b5)
C7(b9)
(3x's)
G
FMI7
(2nd x 8va)
BB7
CMA7
A7(b9)
(horns, top note of chords)
DMI7
G7(b9 #5)
CMA9
GMI7(b5)
C7(b9)
H
FMI7 (coro)
BB7
CMA7
AMI7
(Vocal solo)
Ay, e - sa tie - rra de A - ra - llué.
DMI7
G7
CMA7
C6
GMI7(b5)
C7(b9)
(3x's)
I
FMI7
BB7
GMI7
C7
(horns)
AMI7
D7
GMA9
DB9
C9
3
J
FMI9
BB7(alt.)
GMI7
C7(alt.)
AMI7
AB13
G7
DB7
C7
break
FMI7
BB7
GMI7
C7
AMI7(b5)
D7
ABMI7
DB9
C9
(coro)
3
3
tutti
Que bo -

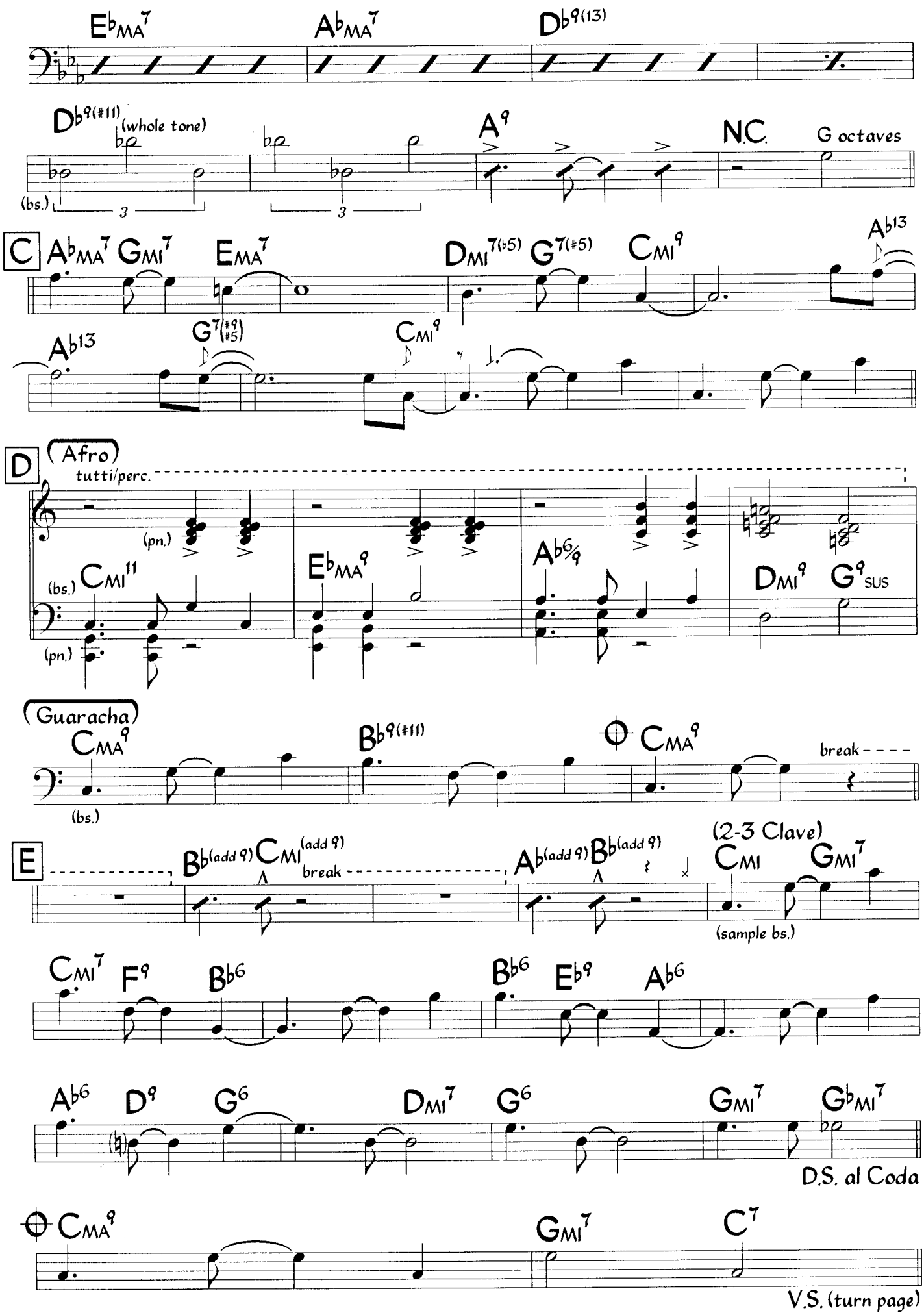

K
FMI7
BB7
CMA7
AMI9
ni - to A - ra - llué, que bo - ni - to A - ra - llué.
(Vocal solo)
DMI7
G7
CMA7
1., 2.
GMI7(b5) C7 (coro)
3.
GMI7(b5) C7
Que bo-
L
FMI7
(2nd x 8va)
BB7
CMA7
A7(b9)
(horns, top note of chords)
DMI7
G7(b9 #5)
1.
CMA9 (coro)
GMI7(b5)
C7(b9)
2.
CMA9
Que bo - ni - to A - ra - llué.
M
Guaguancó (2-3 Clave)
CMI9
(bs.)
AbMA9
(etc.)
(trp.)
N
CMI9
AbMA9
AbMA9
FMI9(11)
DMI7(b5)
G13
Db13(#11)
CMI9(11)
AbMA9(#11)
GMI7(b5)
C7
(tutti)
(coro)
FMI7
E - sa tie - rra de A - ra - llué.
N.C.
(bs.)
(bs. only)
(no ritard.)

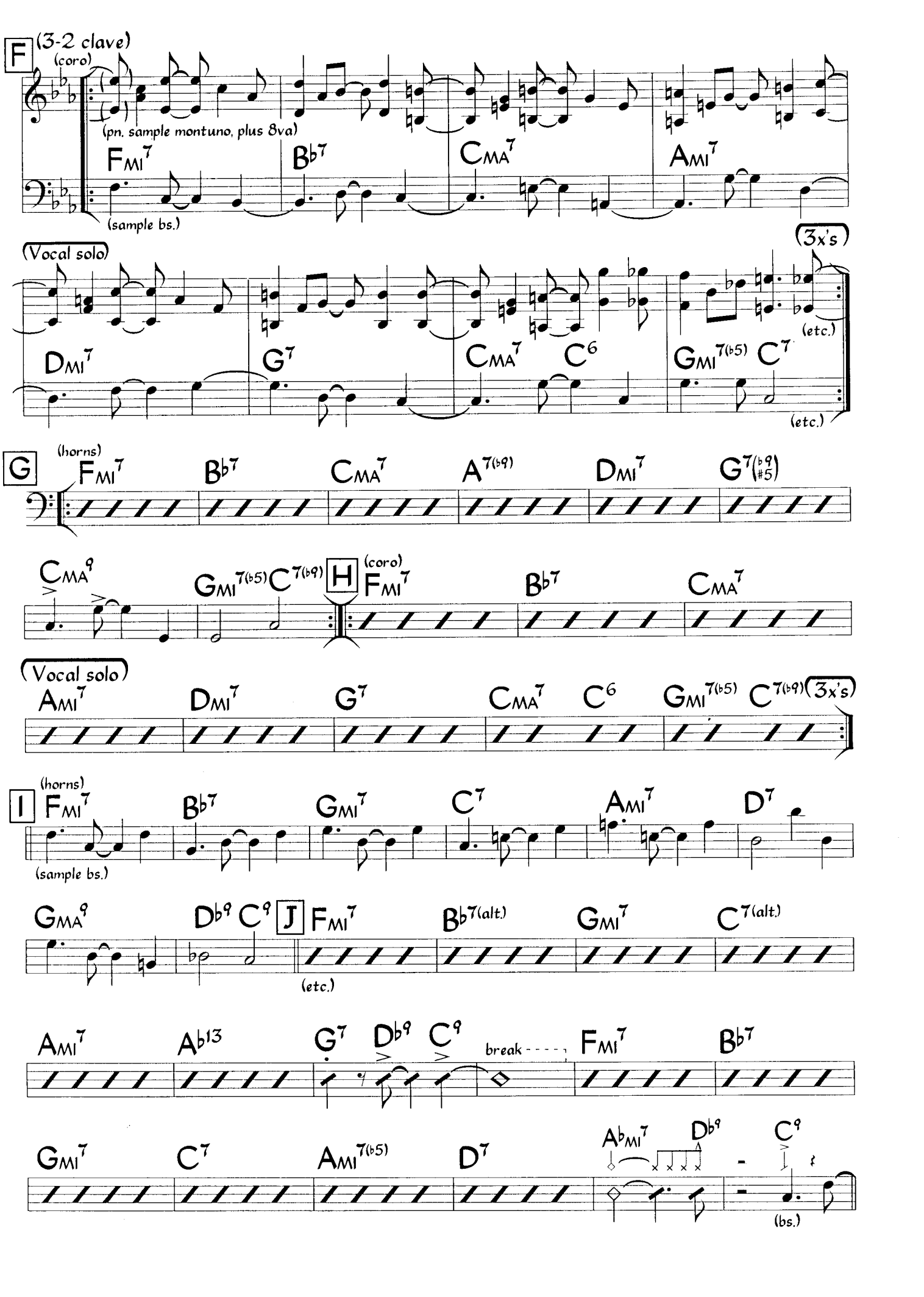
Arallué (Rhythm Section)

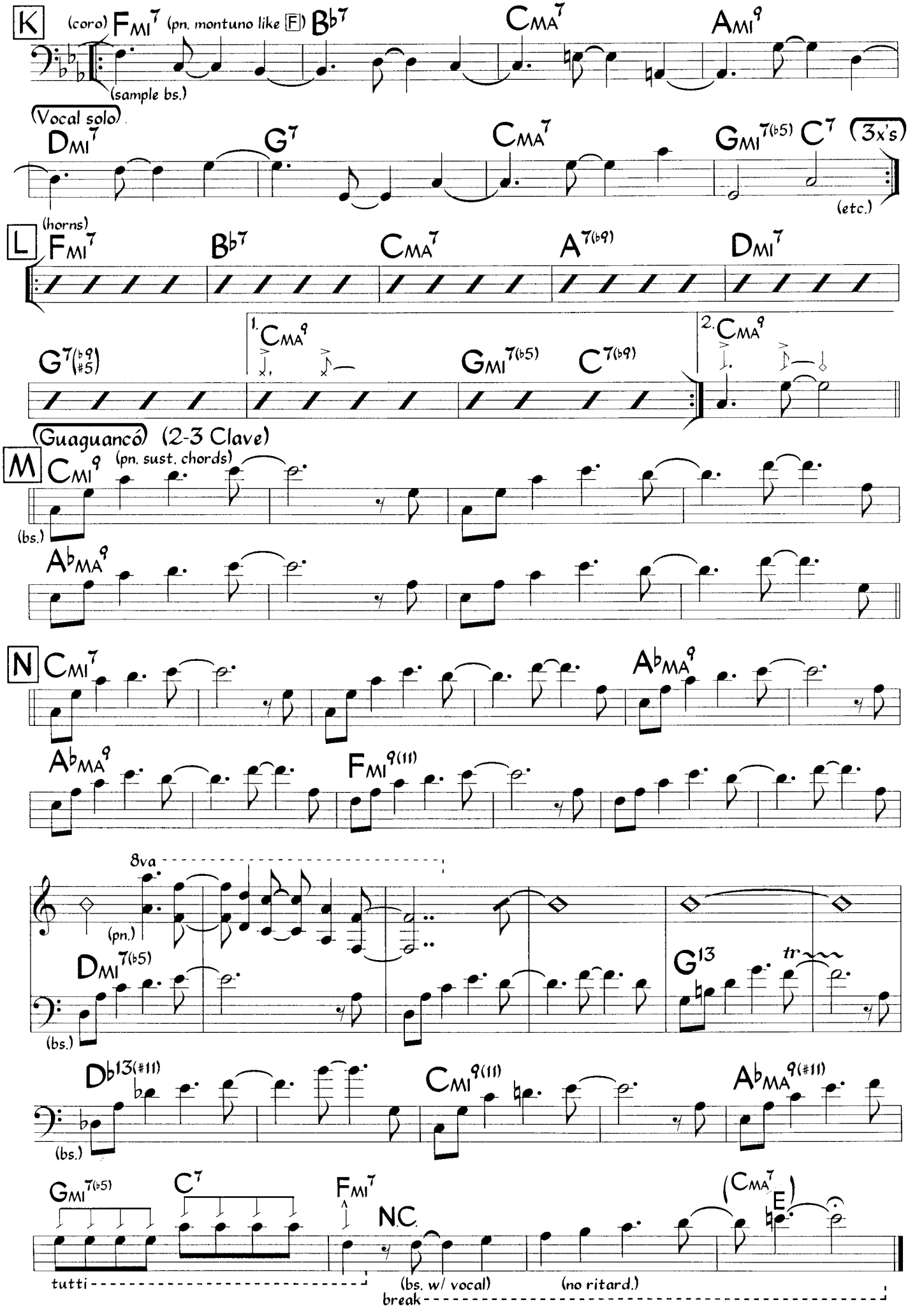
Guaguancó/Guaracha ♩ = 110

(2-3 clave) N.C.




E♭MA7
A♭MA7
D♭9(13)
D♭9(#11)
(whole tone)
(bs.)
3
3
A9
N.C.
G octaves
C
A♭MA7
GMI7
EMA7
DMI7(♭5)
G7(#5)
CMI9
A♭13
A♭13
G7(♭9 #5)
CMI9
D
Afro
tutti/perc.
(pn.)
(bs.)
CMI11
(pn.)
E♭MA9
A♭6/9
DMI9
G9SUS
Guaracha
CMA9
(bs.)
B♭9(#11)
CMA9
break
E
B♭(add 9)
CMI(add 9)
break
A♭(add 9)
B♭(add 9)
(2-3 Clave)
CMI
GMI7
(sample bs.)
CMI7
F9
B♭6
B♭6
E♭9
A♭6
A♭6
D9
G6
DMI7
G6
GMI7
G♭MI7
D.S. al Coda
CMA9
GMI7
C7
V.S. (turn page)


F
(3-2 clave)
(coro)
(pn. sample montuno, plus 8va)
FMI7
B♭7
CMA7
AMI7
(sample bs.)
(Vocal solo)
3x's
DMI7
G7
CMA7
C6
GMI7(♭5)
C7
(etc.)
(etc.)
G
(horns)
FMI7
B♭7
CMA7
A7(♭9)
DMI7
G7(♭9 #5)
CMA9
GMI7(♭5)
C7(♭9)
H
(coro)
FMI7
B♭7
CMA7
(Vocal solo)
AMI7
DMI7
G7
CMA7
C6
GMI7(♭5)
C7(♭9)
3x's
I
(horns)
FMI7
B♭7
GMI7
C7
AMI7
D7
(sample bs.)
GMA9
D♭9
C9
J
FMI7
B♭7(alt.)
GMI7
C7(alt.)
(etc.)
AMI7
A♭13
G7
D♭9
C9
break
FMI7
B♭7
GMI7
C7
AMI7(♭5)
D7
A♭MI7
D♭9
C9
(bs.)


K
(coro) FMI7 (pn. montuno like F) B♭7 CMA7 AMI9
(sample bs.)
(Vocal solo)
DMI7 G7 CMA7 GMI7(♭5) C7 (3x's)
(etc.)
L
(horns)
FMI7 B♭7 CMA7 A7(♭9) DMI7
G7(♭9 #5) 1. CMA9 GMI7(♭5) C7(♭9) 2. CMA9
Guaguancó (2-3 Clave)
M
CMI9 (pn. sust. chords)
(bs.)
A♭MA9
N
CMI7 A♭MA9
A♭MA9 FMI9(11)
8va
(pn.)
DMI7(♭5)
(bs.)
G13 tr
D♭13(#11)
(bs.)
CMI9(11) A♭MA9(#11)
GMI7(♭5) C7 FMI7 NC. (CMA7) E
tutti
(bs. w/ vocal)
break
(no ritard.)

Armando's Rumba

Flamenco style Rumba ♩ = 122

Chick Corea

Intro (pn. R.H. w/ violin)

N.C.

(bs. w/ pn. L.H.)

pn. only

pn. only

A

1st x: violin 8va basso (arco)
2nd x: violin at pitch (pizz.)

(pn./violin)

N.C.

(bs./pn. 8va b.) (2nd x: bs. 8va/pn. at pitch)

N.C.

B

(2nd x: violin arco)

N.C.

$A\flat^{o7}$ A^{o7} $E\flat/B\flat$

(bs. at pitch 2nd x)

(sample bass line)

(violin tacet)

$B\flat^{7}_{SUS}{}^{(\flat9)}$ $E^{7(\sharp9)}$ $E\flat^{6}/_{9}$ (E F $G\flat$ $G^{7(\sharp5)}$)

(bs. pn.)

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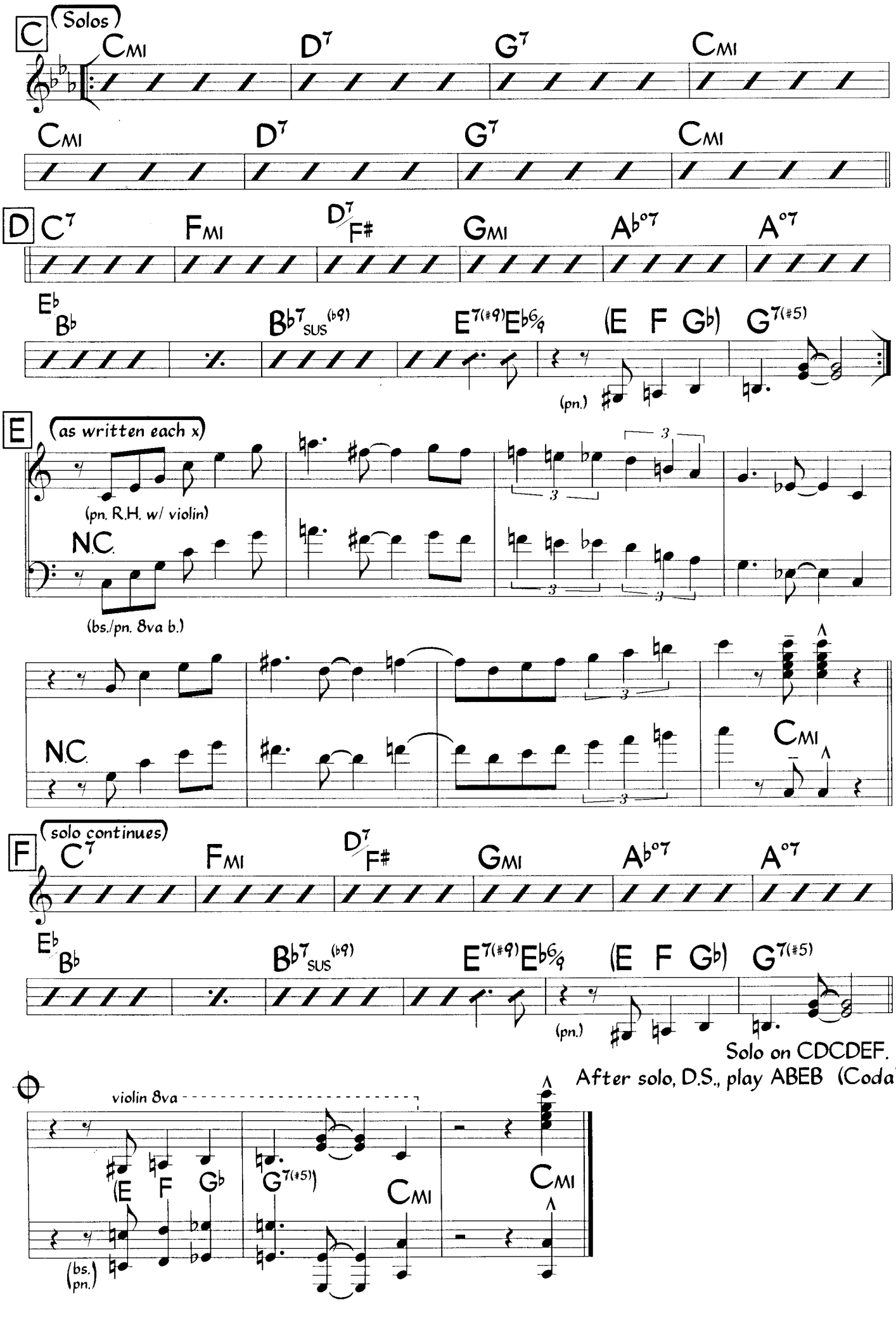
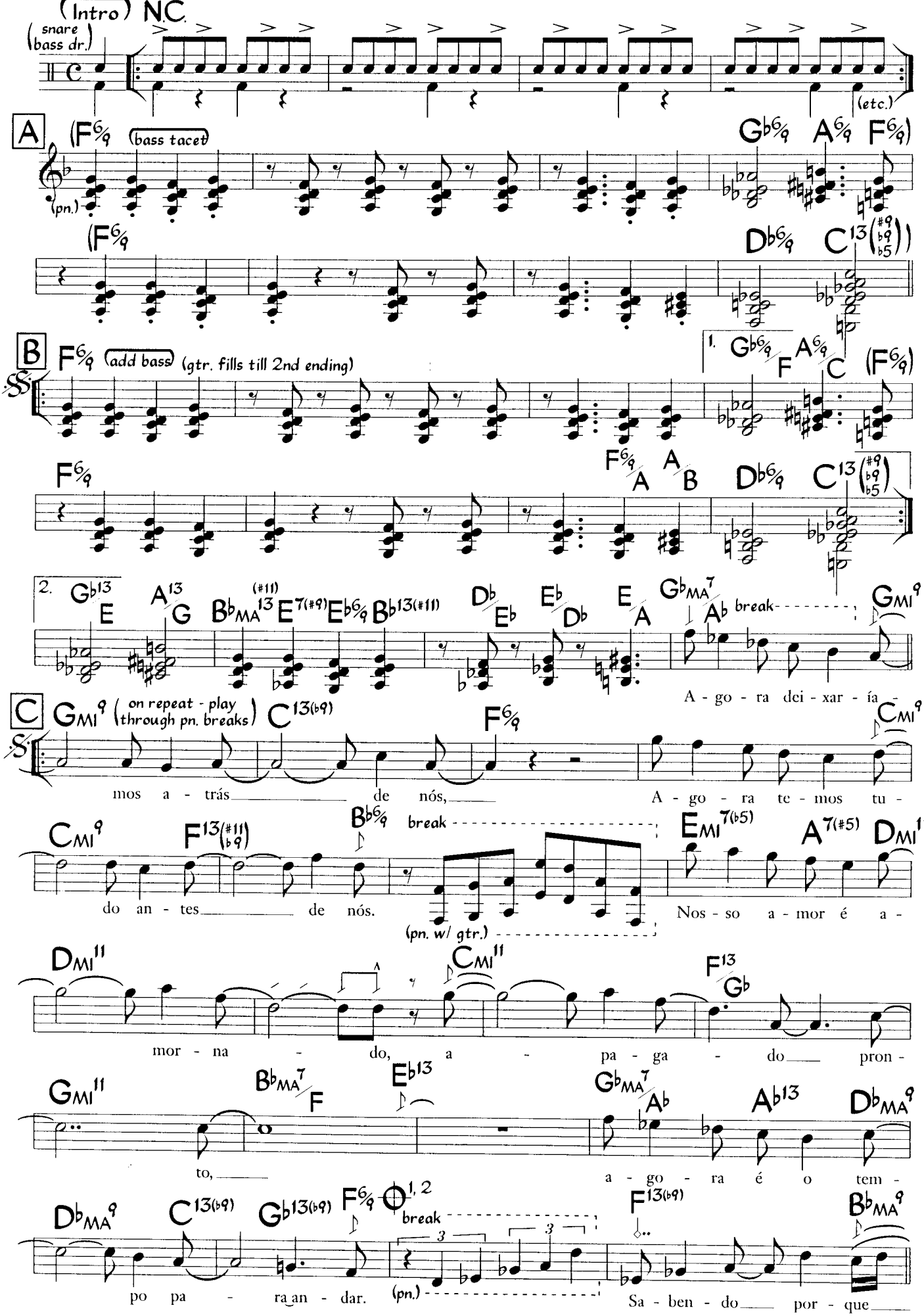

C
Solos
CMI
D7
G7
CMI
CMI
D7
G7
CMI
D
C7
FMI
D7/F#
GMI
Ab°7
A°7
Eb/Bb
Bb7sus(b9)
E7(#9)Eb6/9
(E F Gb)
G7(#5)
(pn.)
E
as written each x
(pn. R.H. w/ violin)
N.C.
(bs./pn. 8va b.)
NC
CMI
F
solo continues
C7
FMI
D7/F#
GMI
Ab°7
A°7
Eb/Bb
Bb7sus(b9)
E7(#9)Eb6/9
(E F Gb)
G7(#5)
(pn.)
Solo on CDCDEF.
After solo, D.S., play ABEB (Coda)
violin 8va
(E F Gb
G7(#5)
CMI
CMI
(bs. pn.)

Atras De Nos

Richard Boukas

Med. Samba ♩ = 124



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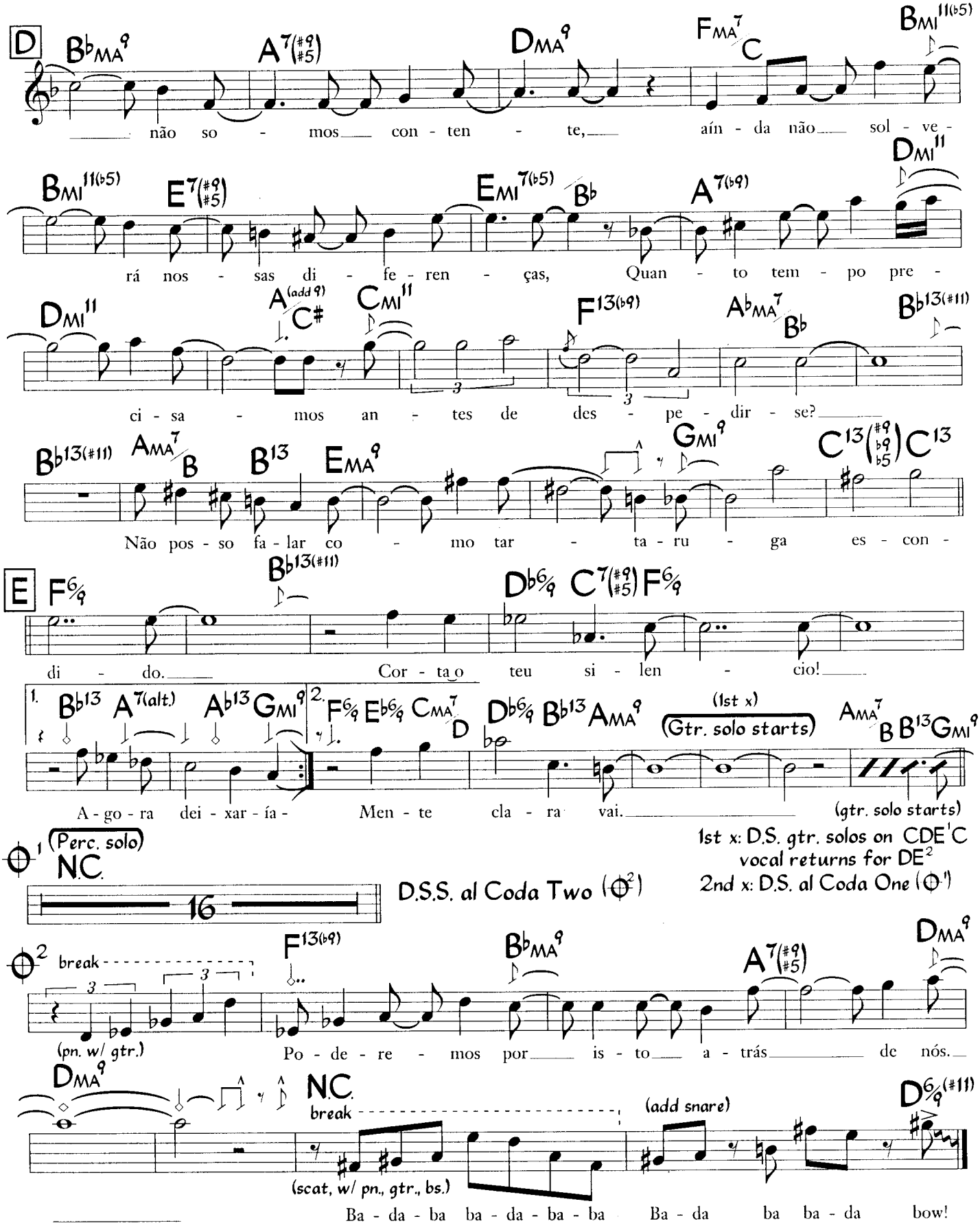


Lyric at letters D & E on repeat:

Aprendo o que deixamos,
Enche o coração com muito sofrimento.
Dizendo-me que nunca mais a caçoado e feito.
Eu prefiro a caminhar adiante e isolado
Novos ventos vai, mente clara vai!

Lyric at letters D & E after Guitar solo:

Poderemos por isto atrás de nós
Conheciamos todo tempo que não sentia bem.
Devemos descobrir a verdade, a falsidade ficado
A teu sorriso congelado, deve desmaiar.
Novos ventos vai, mente clara vai!

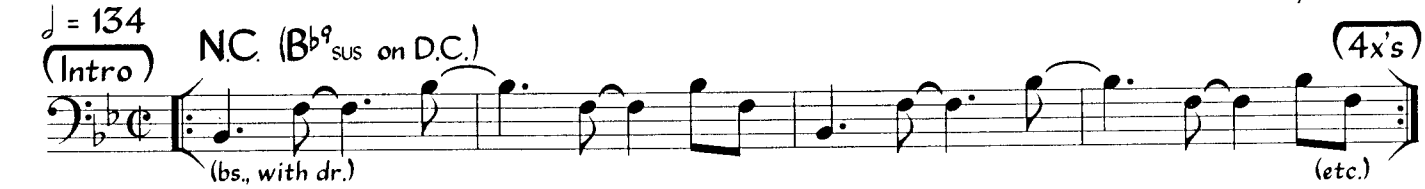
Melodic rhythm is freely interpreted. 6/9 chords may also contain the major 7th.

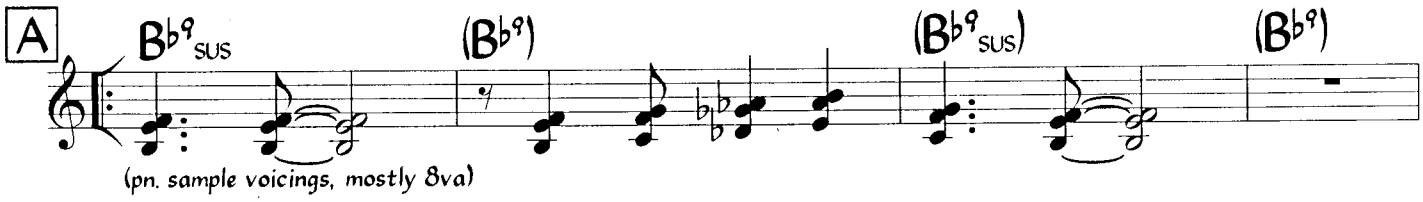
Bacchanal

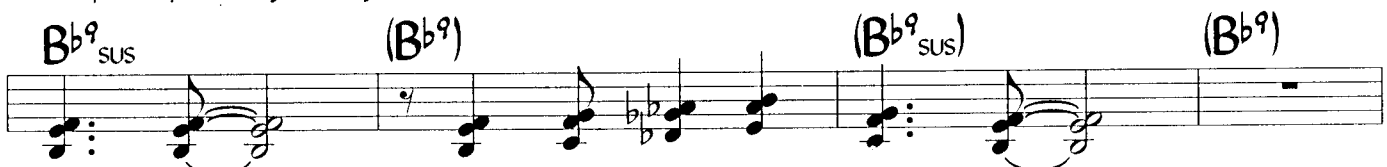
Jazz Samba

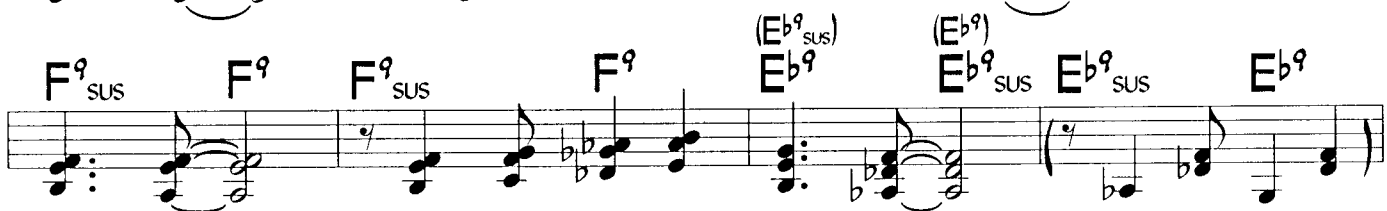
♩ = 134

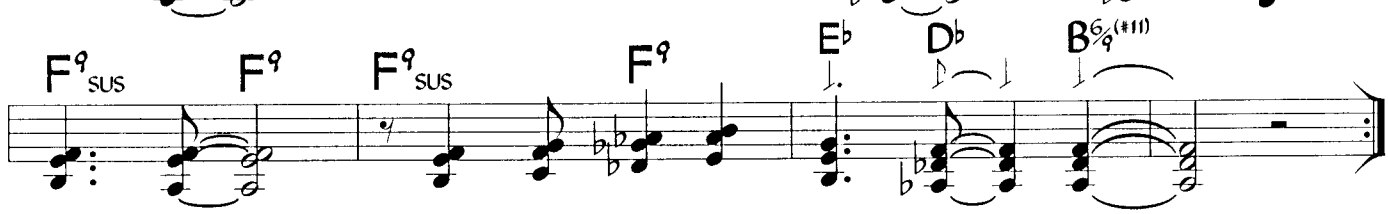
Kenny Barron

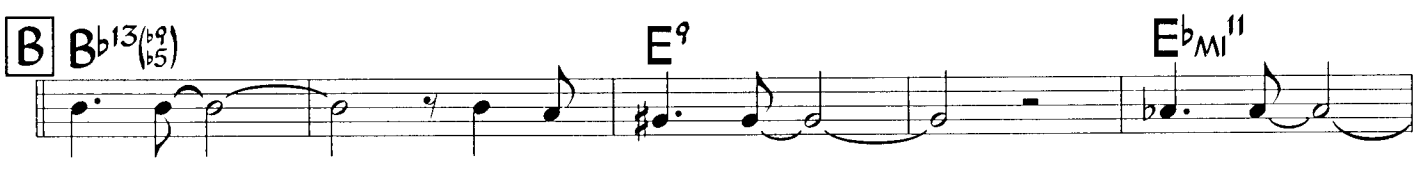


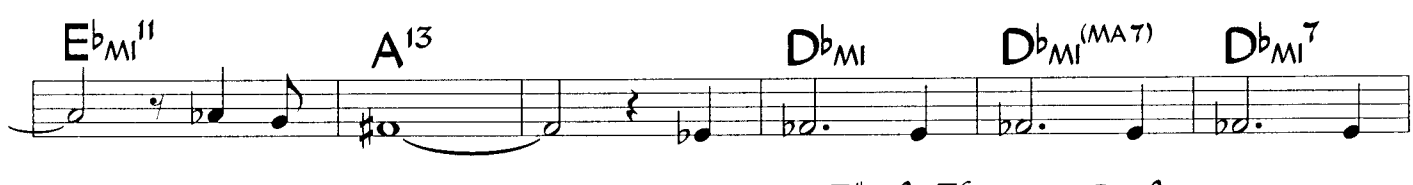


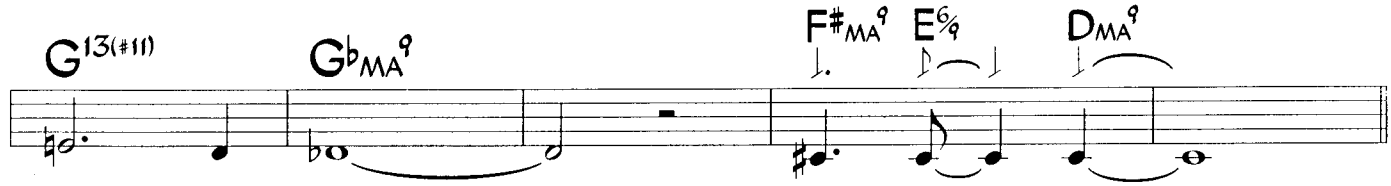


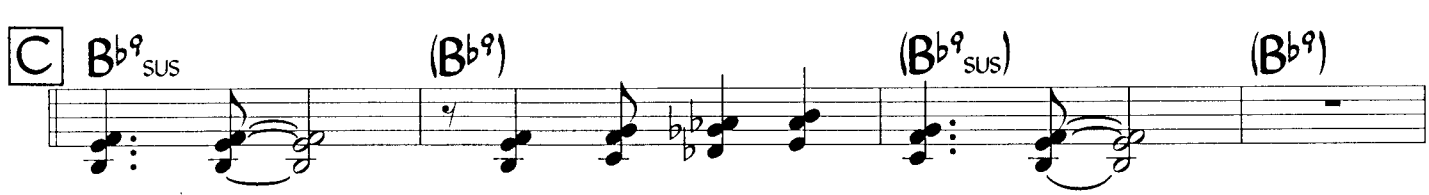


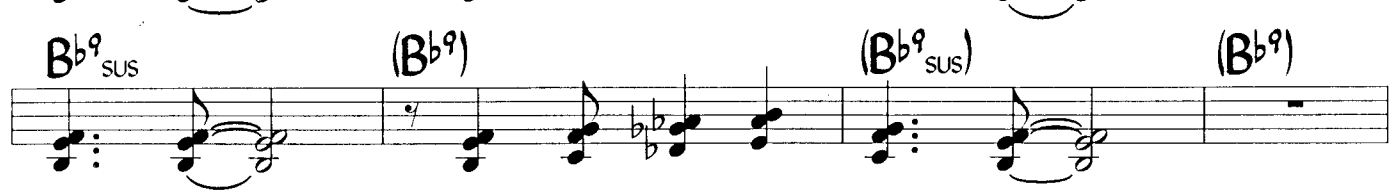












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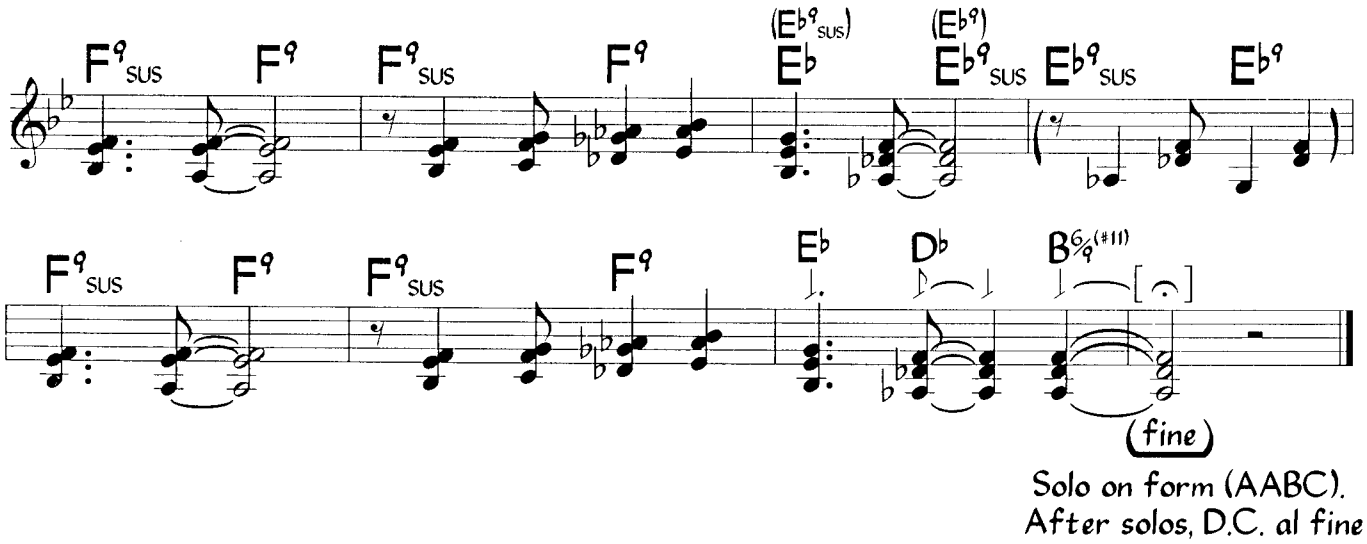
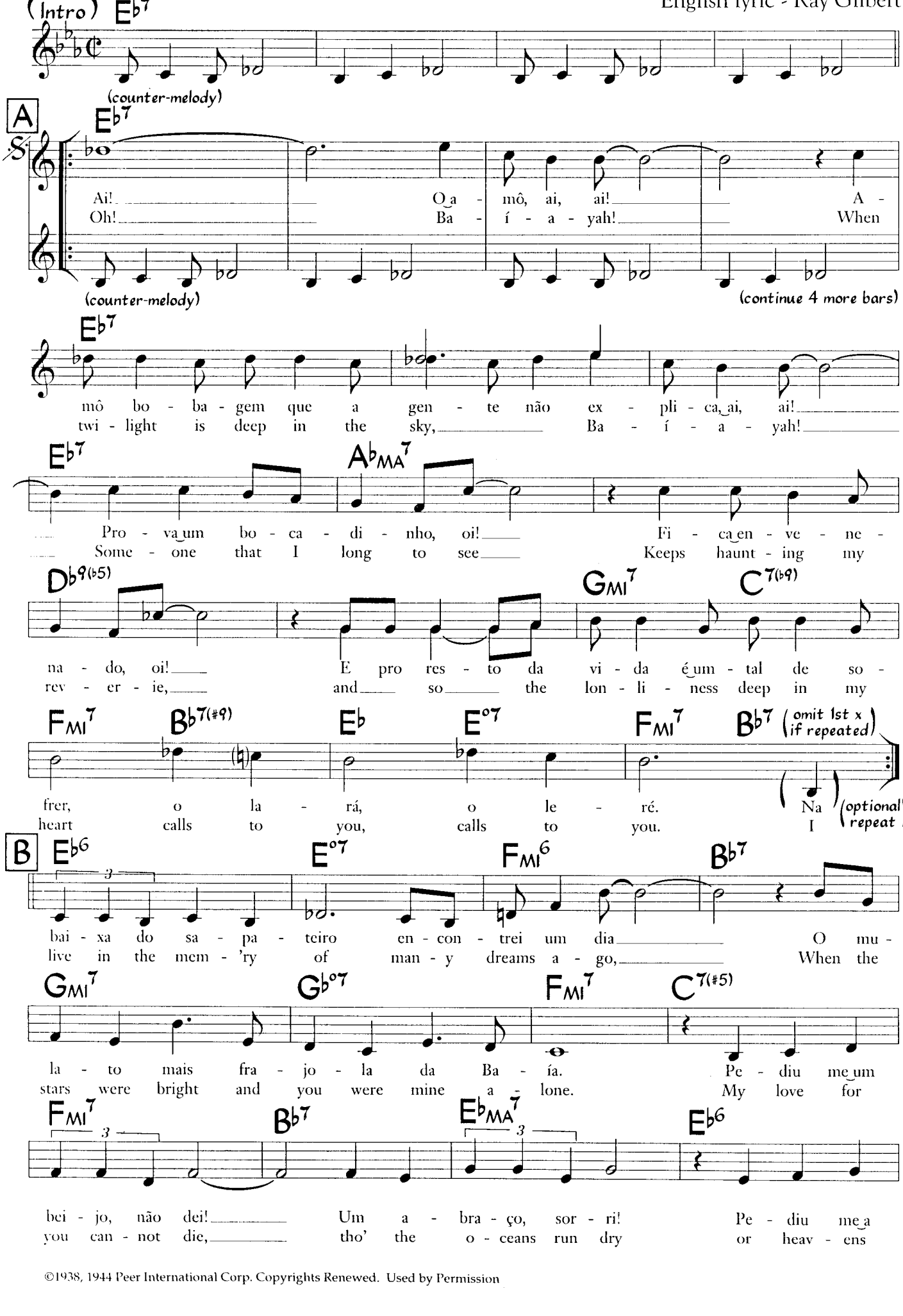


Chords in parentheses are used for solos.

Bossa Nova
(Med. Slow Samba)

Baía (a.k.a.Bahia)

Ary Barroso
English lyric - Ray Gilbert



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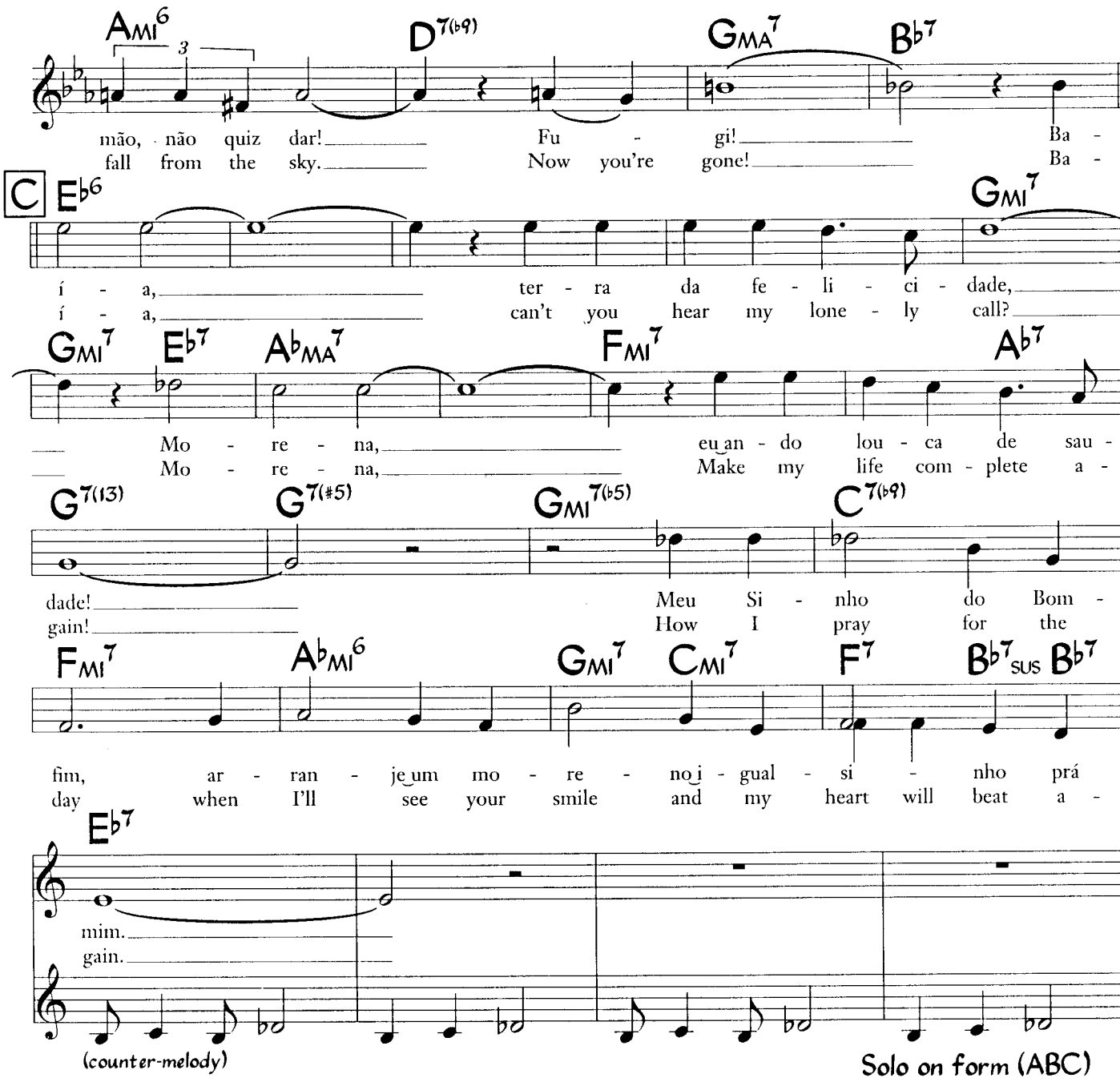
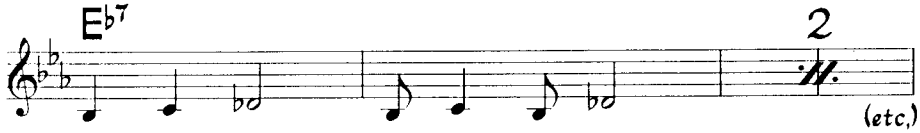


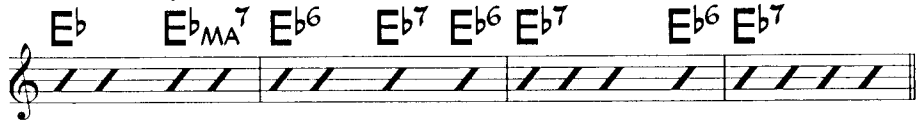
Solo on form (ABC)
After solos, D.S.
Vamp & fade on letter A.

Sometimes this tune is played as only letter A (head and solos).

Counter-melody (Intro) is sometimes played:



Alternate changes, bars 13-16, letter A:

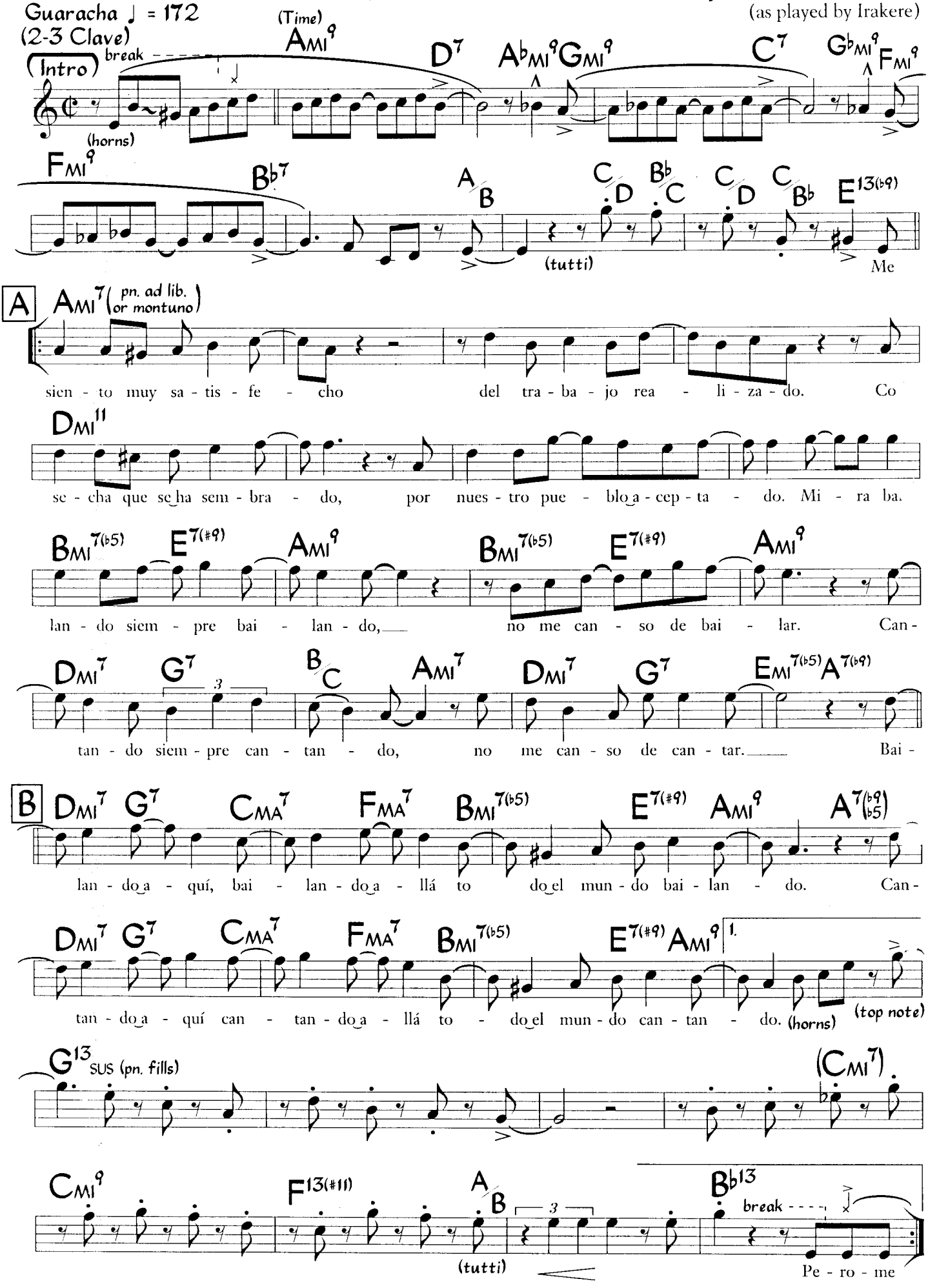


Additional lyric for letter A:

Oi! Baía ai, ai!
Baía que não me sai do pensamento, ai!
Faço o meu lamento, oi!
Na desesperança, oi!
De encontrá pr'esse mundo o amô que eu perdi
na Baía, vô contá.

Bailando Así

Jesús "Chucho" Valdés
(as played by Irakere)



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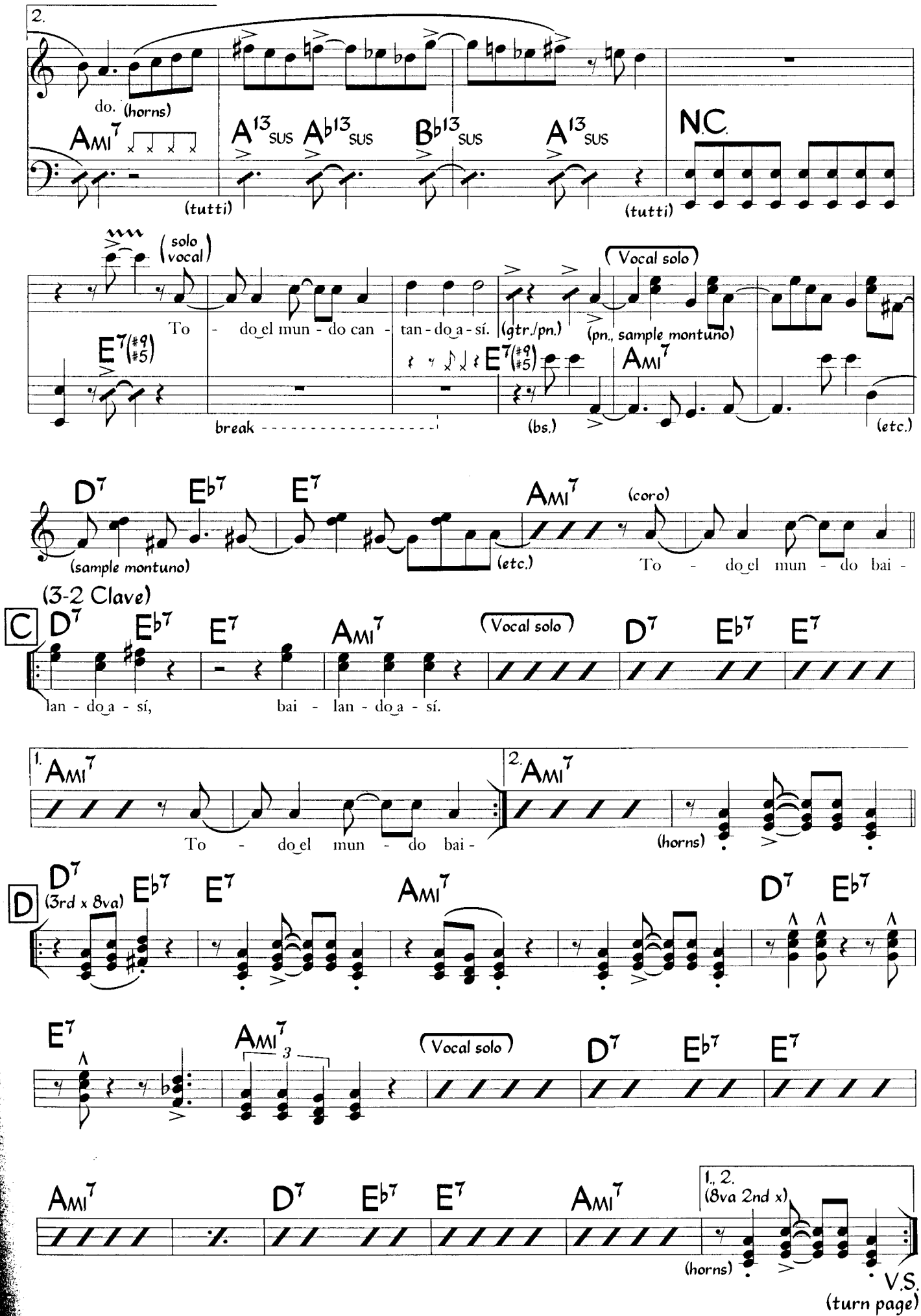
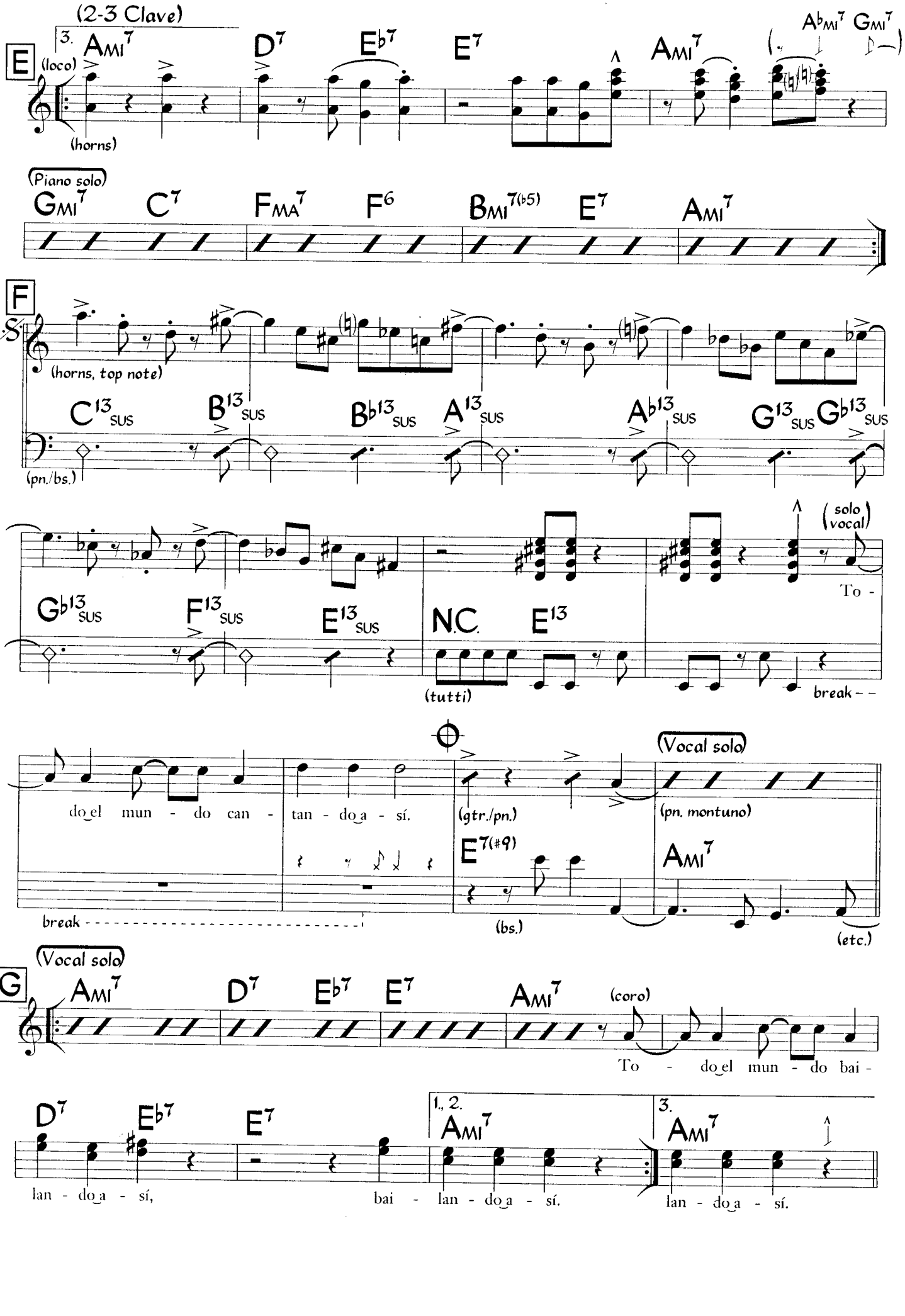
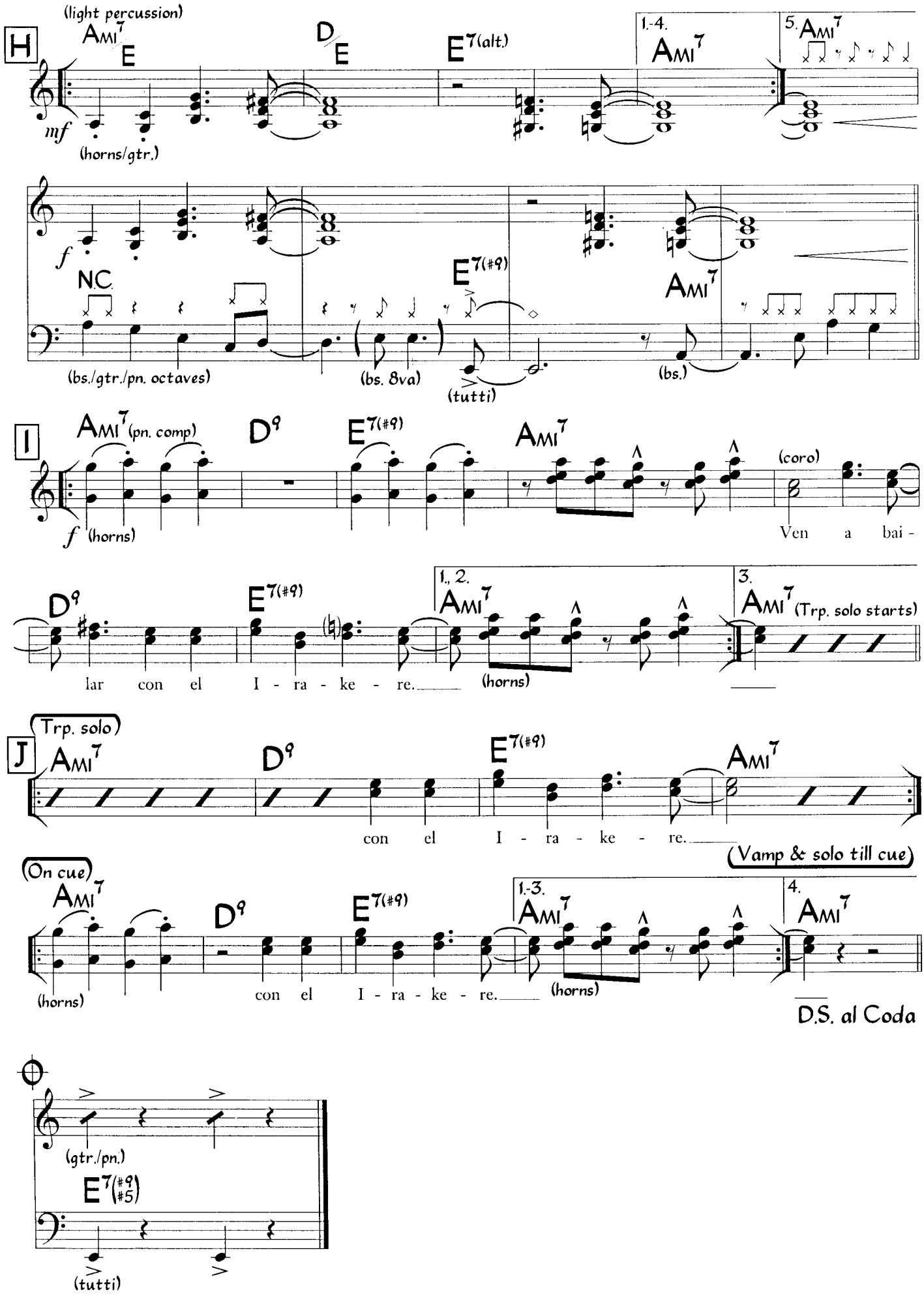
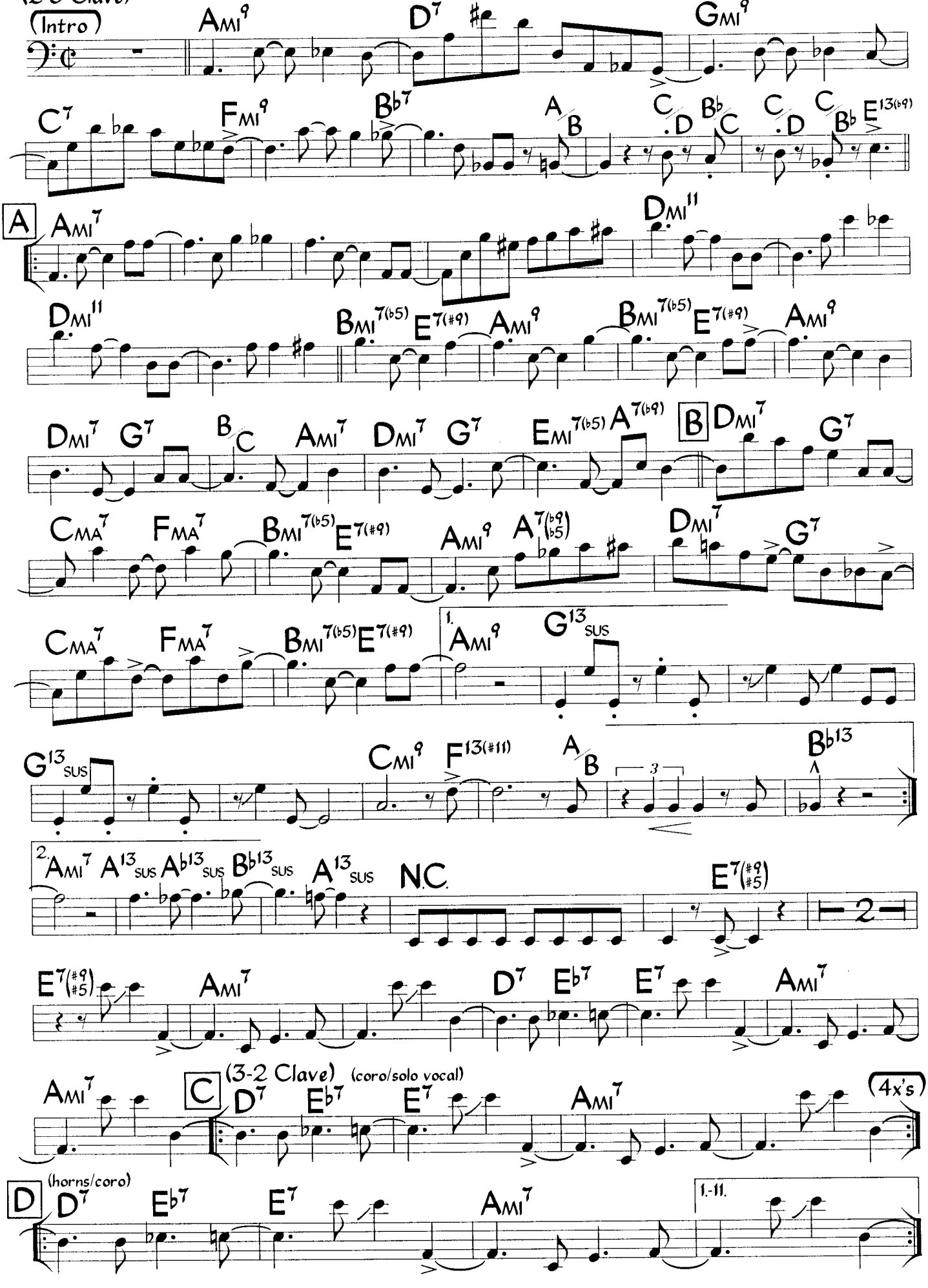

2.
do. (horns)
Ami7
A13sus Ab13sus Bb13sus A13sus
(tutti)
N.C.
(tutti)
(solo vocal)
To - do el mun - do can - tan - do a - sí.
break
E7(#9 #5)
(gtr./pn.)
Vocal solo
(pn., sample montuno)
E7(#9 #5)
Ami7
(bs.)
(etc.)
D7 Eb7 E7
(sample montuno)
(etc.)
Ami7
(coro)
To - do el mun - do bai -
(3-2 Clave)
C
D7 Eb7 E7 Ami7
Vocal solo
D7 Eb7 E7
lan - do a - sí, bai - lan - do a - sí.
1. Ami7
To - do el mun - do bai -
2. Ami7
(horns)
D
D7
(3rd x 8va)
Eb7 E7 Ami7
D7 Eb7
E7
Ami7
3
Vocal solo
D7 Eb7 E7
Ami7 D7 Eb7 E7 Ami7
1., 2.
(8va 2nd x)
(horns)
V.S.
(turn page)

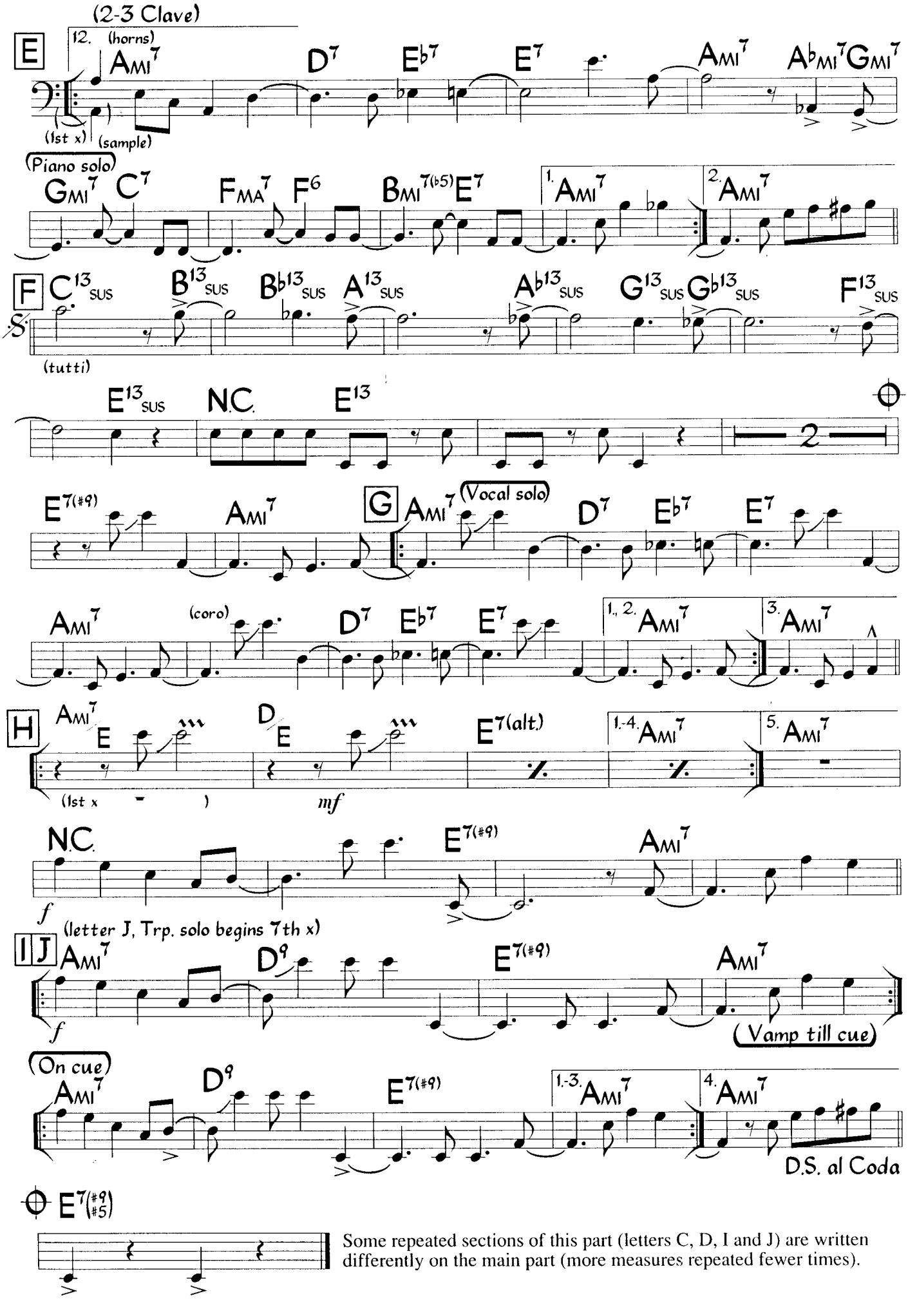

(2-3 Clave)
E
3. Ami7
D7
Eb7
E7
Ami7
Abmi7 Gmi7
(loco)
(horns)
(Piano solo)
Gmi7
C7
FMA7
F6
Bmi7(b5)
E7
Ami7
F
(horns, top note)
C13 SUS
B13 SUS
Bb13 SUS
A13 SUS
Ab13 SUS
G13 SUS
Gb13 SUS
(pn./bs.)
Gb13 SUS
F13 SUS
E13 SUS
N.C.
E13
(tutti)
(solo vocal)
To -
break - -
do el mun - do can -
tan - do a - sí.
break
(gtr./pn.)
Vocal solo
(pn. montuno)
E7(#9)
Ami7
(bs.)
(etc.)
Vocal solo
G
Ami7
D7
Eb7
E7
Ami7
(coro)
To - do el mun - do bai -
D7
Eb7
E7
1., 2.
Ami7
3.
Ami7
lan - do a - sí,
bai - lan - do a - sí.
lan - do a - sí.


(light percussion)
H
Ami7
E
D/E
E7(alt.)
1.-4.
Ami7
5.
Ami7
mf
(horns/gtr.)
f
N.C.
E7(#9)
Ami7
(bs./gtr./pn. octaves)
(bs. 8va)
(tutti)
(bs.)
I
Ami7 (pn. comp)
D9
E7(#9)
Ami7
(coro)
f
(horns)
Ven a bai -
D9
E7(#9)
1., 2.
Ami7
3.
Ami7 (Trp. solo starts)
lar con el I - ra - ke - re.
(horns)
J
Trp. solo
Ami7
D9
E7(#9)
Ami7
con el I - ra - ke - re.
(Vamp & solo till cue)
On cue
Ami7
D9
E7(#9)
1.-3.
Ami7
4.
Ami7
(horns)
con el I - ra - ke - re.
(horns)
D.S. al Coda
(gtr./pn.)
E7(#9 #5)
(tutti)

Bailando Así (bass)

Guaracha ♩ = 172
(2-3 Clave)



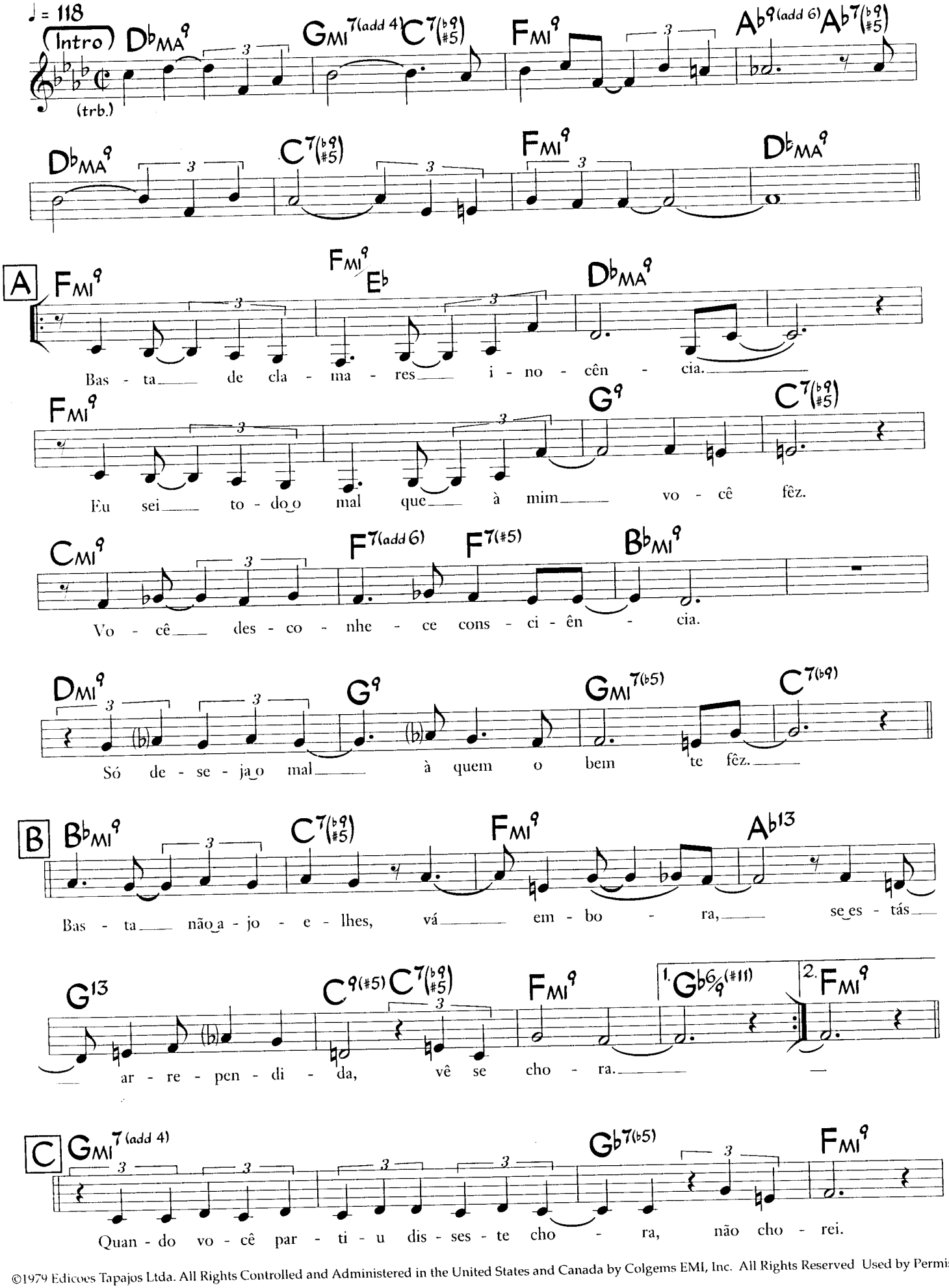


Some repeated sections of this part (letters C, D, I and J) are written differently on the main part (more measures repeated fewer times).

Basta De Clamares Inocência

Cartola
(as sung by Elis Regina)

Medium Bossa Nova
♩ = 118



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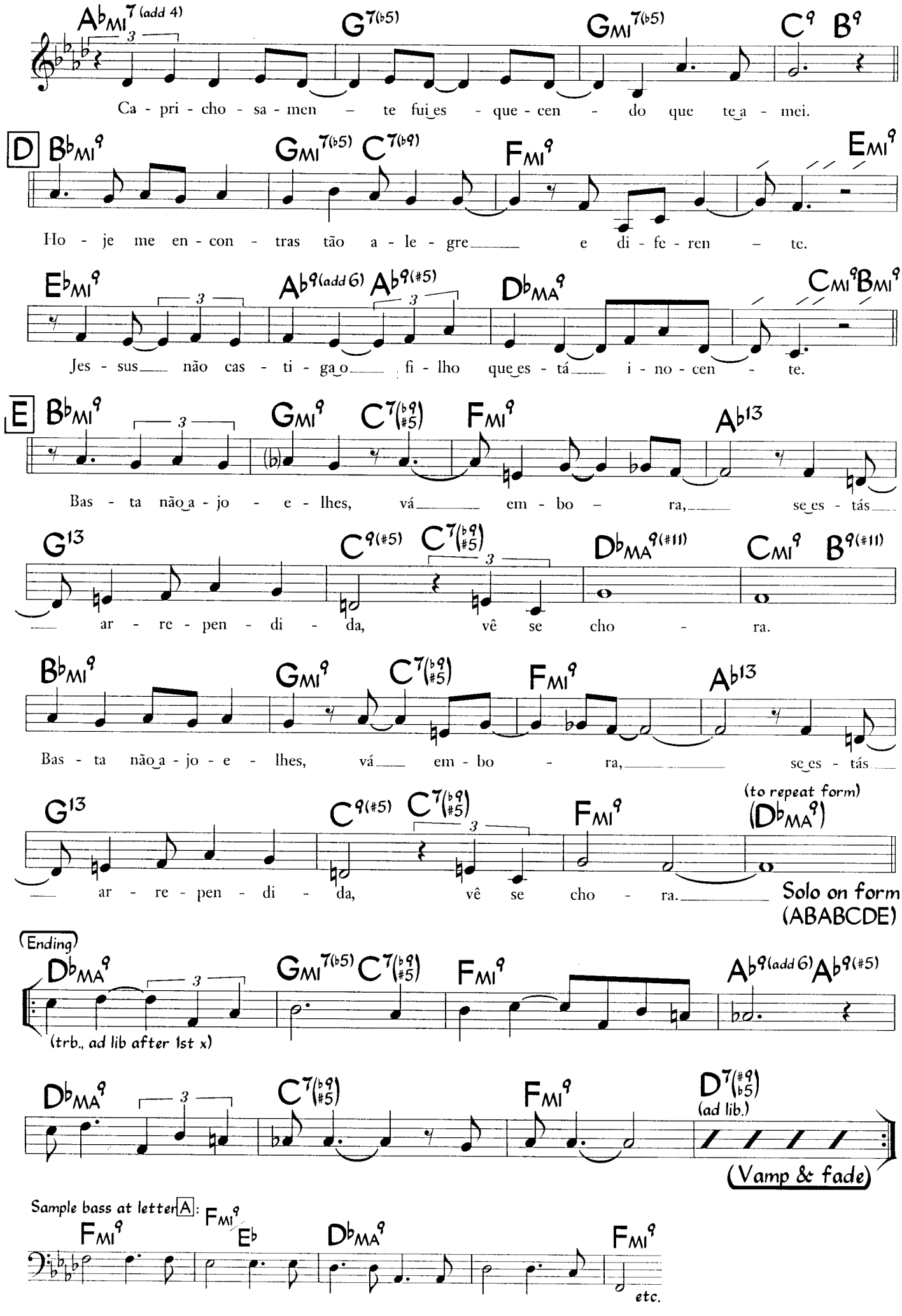
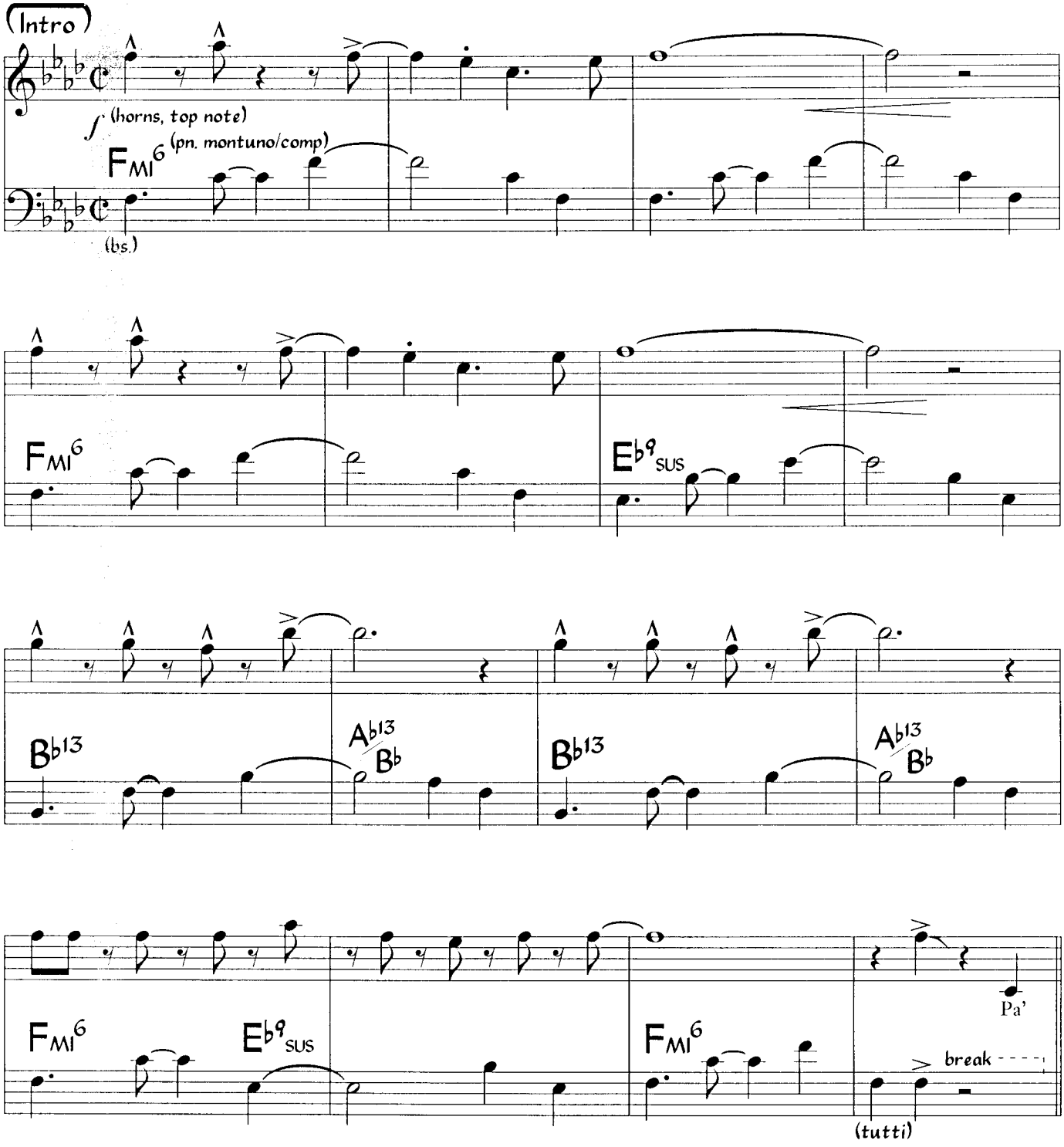

A♭MI7 (add 4)
G7(♭5)
GMI7(♭5)
C9
B9
Ca - pri - cho - sa - men - te fui es - que - cen - do que te a - mei.
D
B♭MI9
GMI7(♭5)
C7(♭9)
FMI9
EMI9
Ho - je me en - con - tras tão a - le - gre e di - fe - ren - te.
E♭MI9
A♭9(add 6)
A♭9(#5)
D♭MA9
CMI9
BMI9
Jes - sus não cas - ti - ga o fi - lho que es - tá i - no - cen - te.
B♭MI9
GMI9
C7(♭9 #5)
FMI9
A♭13
Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás
G13
C9(#5)
C7(♭9 #5)
D♭MA9(#11)
CMI9
B9(#11)
ar - re - pen - di - da, vê se cho - ra.
B♭MI9
GMI9
C7(♭9 #5)
FMI9
A♭13
Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás
G13
C9(#5)
C7(♭9 #5)
FMI9
(to repeat form)
(D♭MA9)
ar - re - pen - di - da, vê se cho - ra.
Solo on form
(ABABCDE)
Ending
D♭MA9
GMI7(♭5)
C7(♭9 #5)
FMI9
A♭9(add 6)
A♭9(#5)
(trb., ad lib after 1st x)
D♭MA9
C7(♭9 #5)
FMI9
D7(♯9 ♭5)
(ad lib.)
(Vamp & fade)
Sample bass at letter A:
FMI9
FMI9
E♭
D♭MA9
FMI9
etc.

Bemba Colorá

Guaguancó/Guajira-Son ♩ = 134
(3-2 Clave)

José Claro Fumero
(as sung by Celia Cruz)



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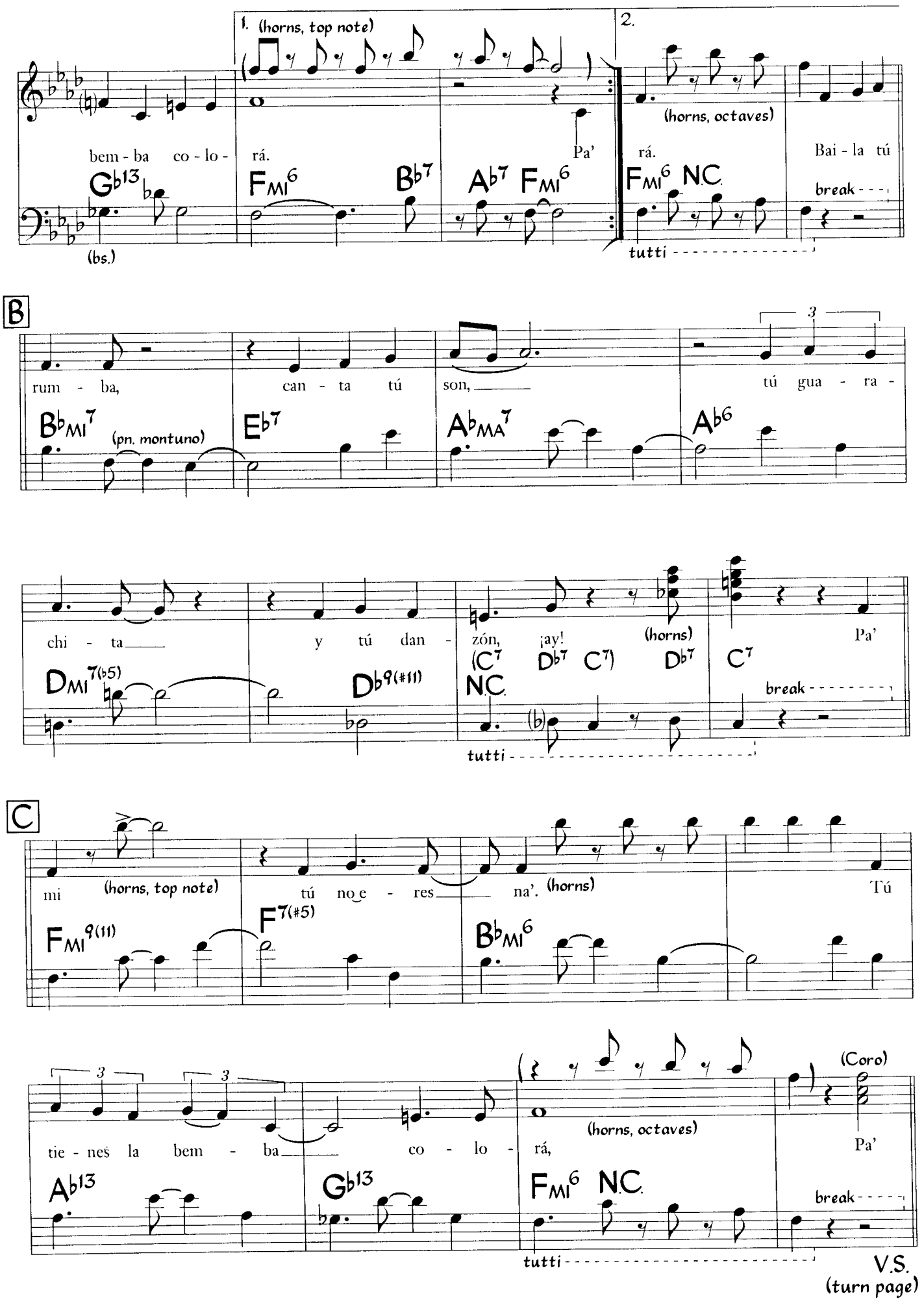
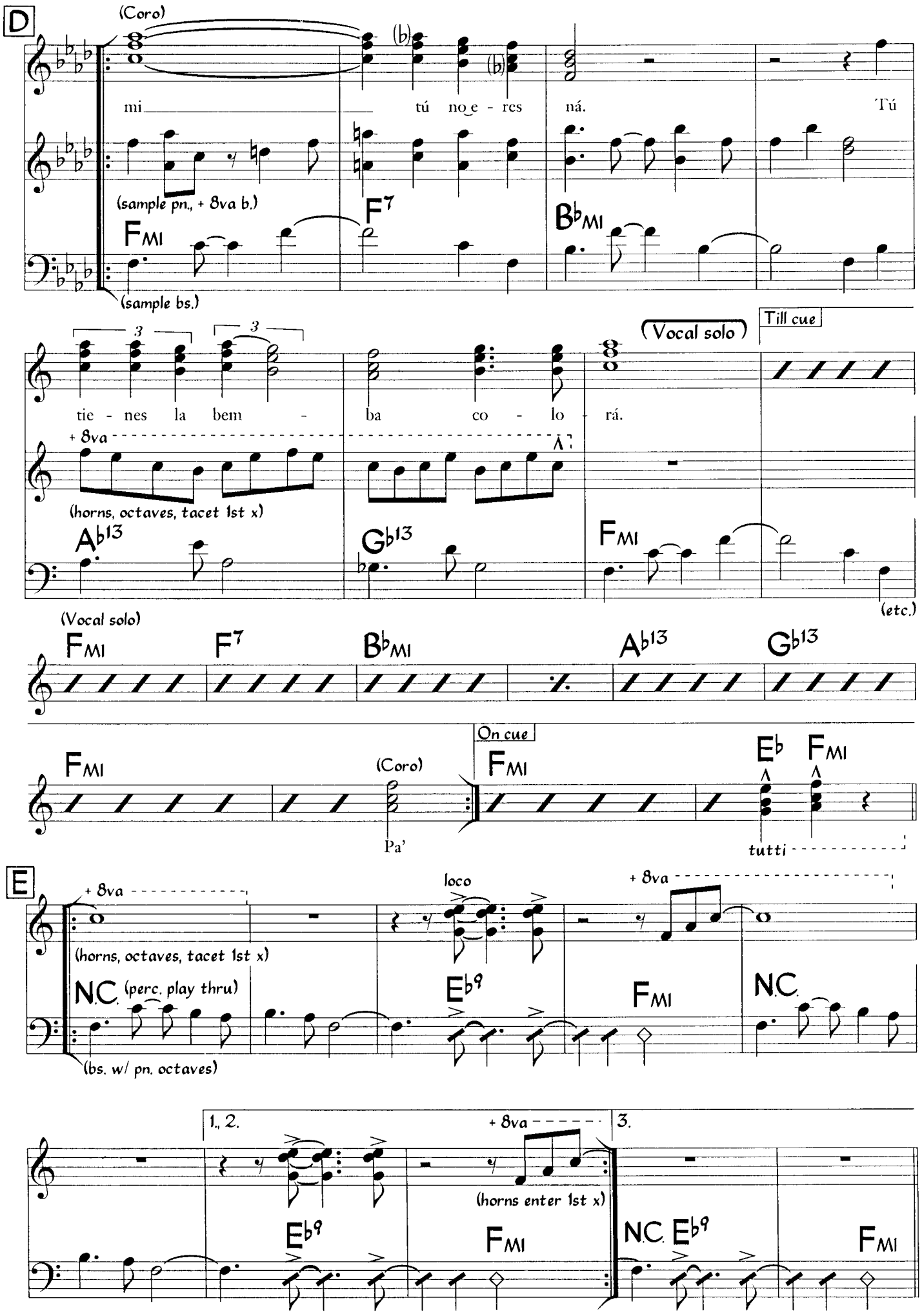
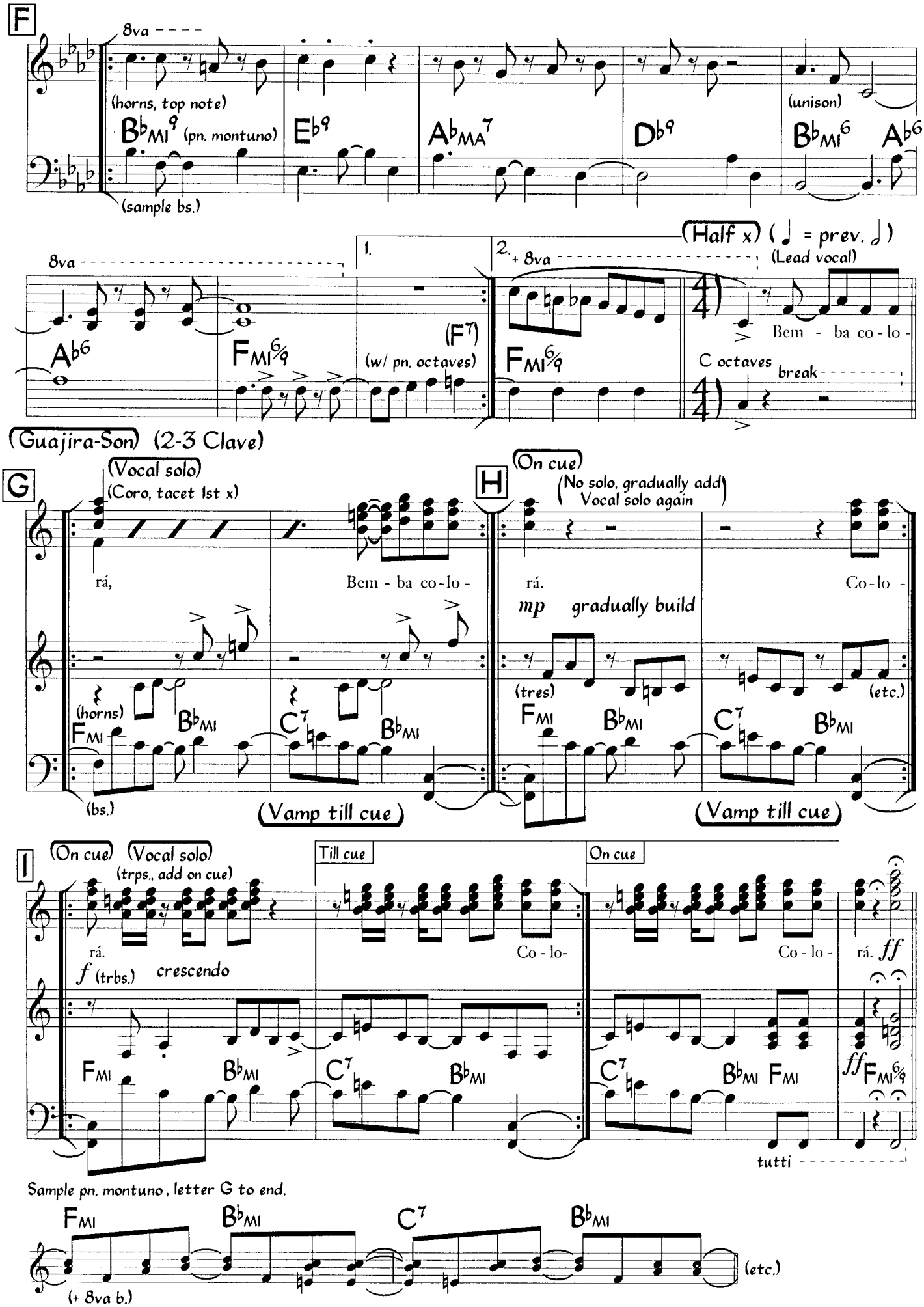

1. (horns, top note)
2.
bem - ba co - lo - rá.
Pa'
rá.
(horns, octaves)
Bai - la tú
Gb13
(bs.)
FMI6
Bb7
Ab7
FMI6
FMI6 N.C.
break
tutti
B
rum - ba,
can - ta tú
son,
tú gua - ra -
BbMI7
(pn. montuno)
Eb7
AbMA7
Ab6
chi - ta
y tú dan -
zón, ¡ay!
(horns)
Pa'
DMI7(b5)
Db9(#11)
(C7 Db7 C7)
Db7
C7
N.C.
break
tutti
C
mi
(horns, top note)
tú no e - res
na'. (horns)
Tú
FMI9(11)
F7(#5)
BbMI6
tie - neś la bem - ba
co - lo -
rá,
(horns, octaves)
(Coro)
Pa'
Ab13
Gb13
FMI6 N.C.
break
tutti
V.S.
(turn page)


D
(Coro)
mi
tú no e - res
ná.
Tú
(sample pn., + 8va b.)
(sample bs.)
FMI
F7
BbMI
3
3
tie - nes la bem -
ba co - lo - rá.
(Vocal solo)
Till cue
+ 8va
(horns, octaves, tacet 1st x)
AbI3
GbI3
FMI
(etc.)
(Vocal solo)
FMI
F7
BbMI
AbI3
GbI3
FMI
(Coro)
Pa'
On cue
FMI
Eb
FMI
tutti
E
+ 8va
(horns, octaves, tacet 1st x)
loco
+ 8va
N.C.
(perc. play thru)
Eb9
FMI
N.C.
(bs. w/ pn. octaves)
1., 2.
+ 8va
3.
(horns enter 1st x)
Eb9
FMI
N.C.
Eb9
FMI

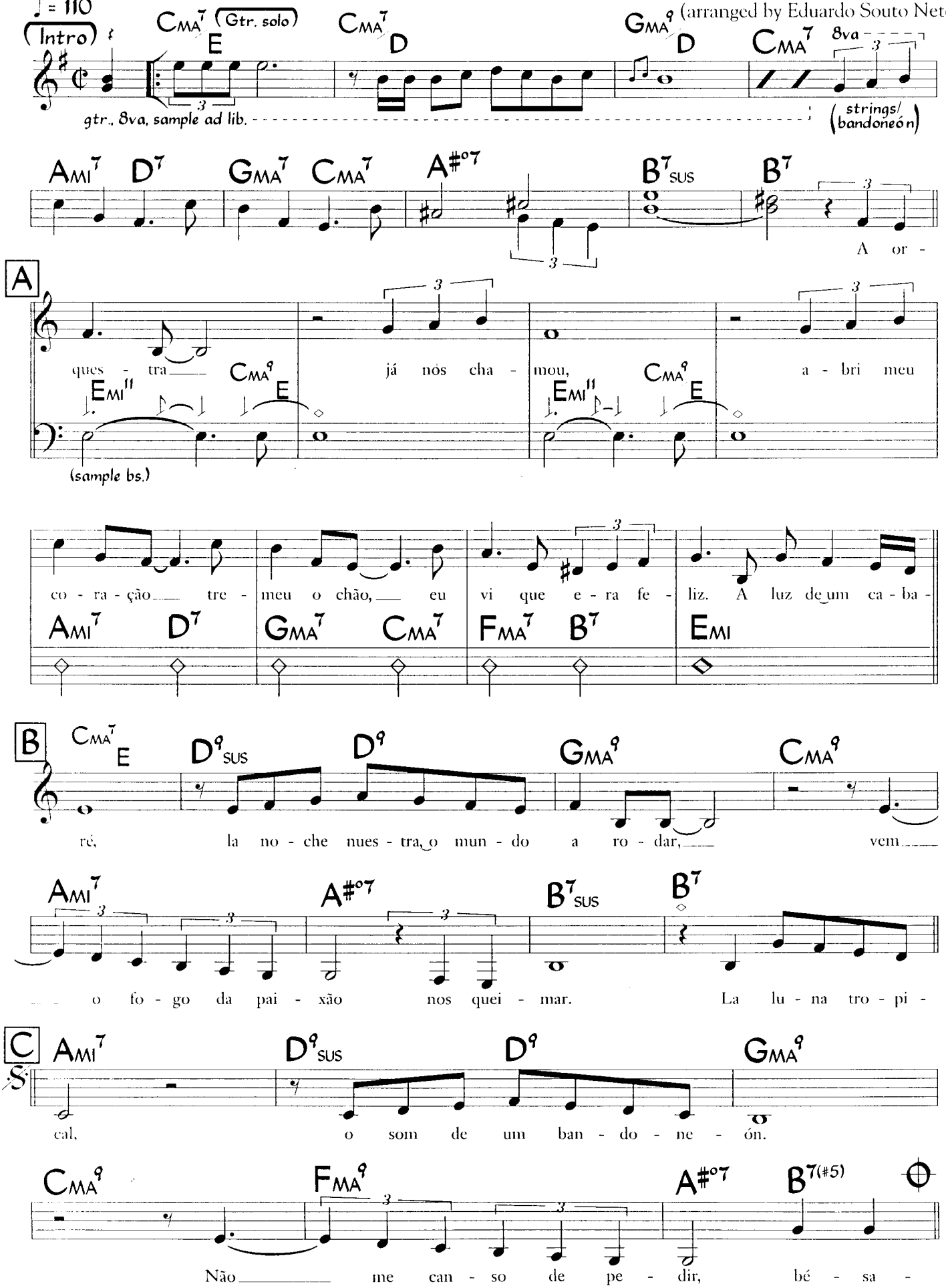


This is a simplified version of the recorded arrangement.
Tres is a guitar with three double strings (letter H).

Bésame

Flavio Venturini & Murilo Antunes
(as sung by Leila Pinheiro)
(arranged by Eduardo Souto Neto)

Med. Slow Bolero
♩ = 110



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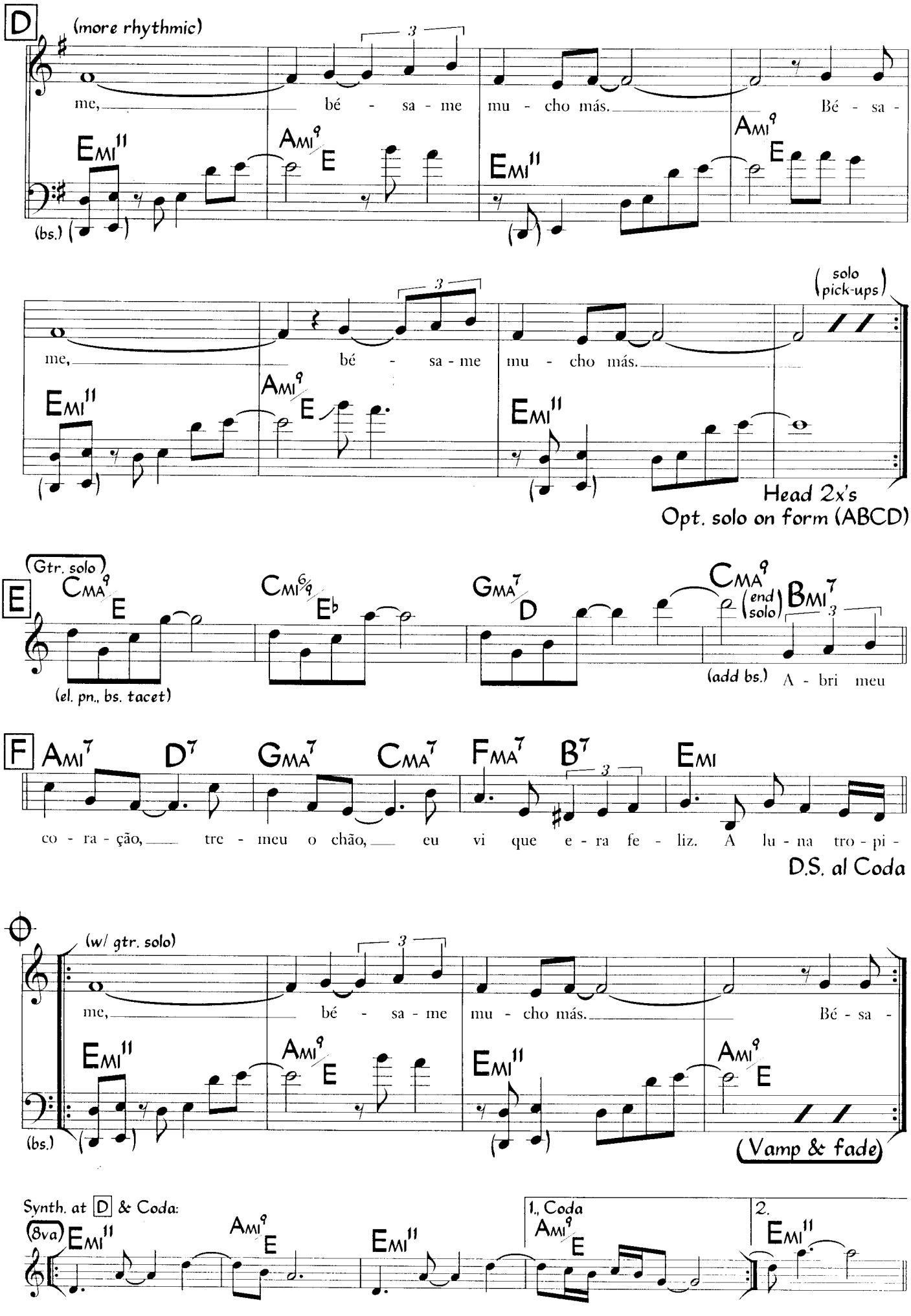
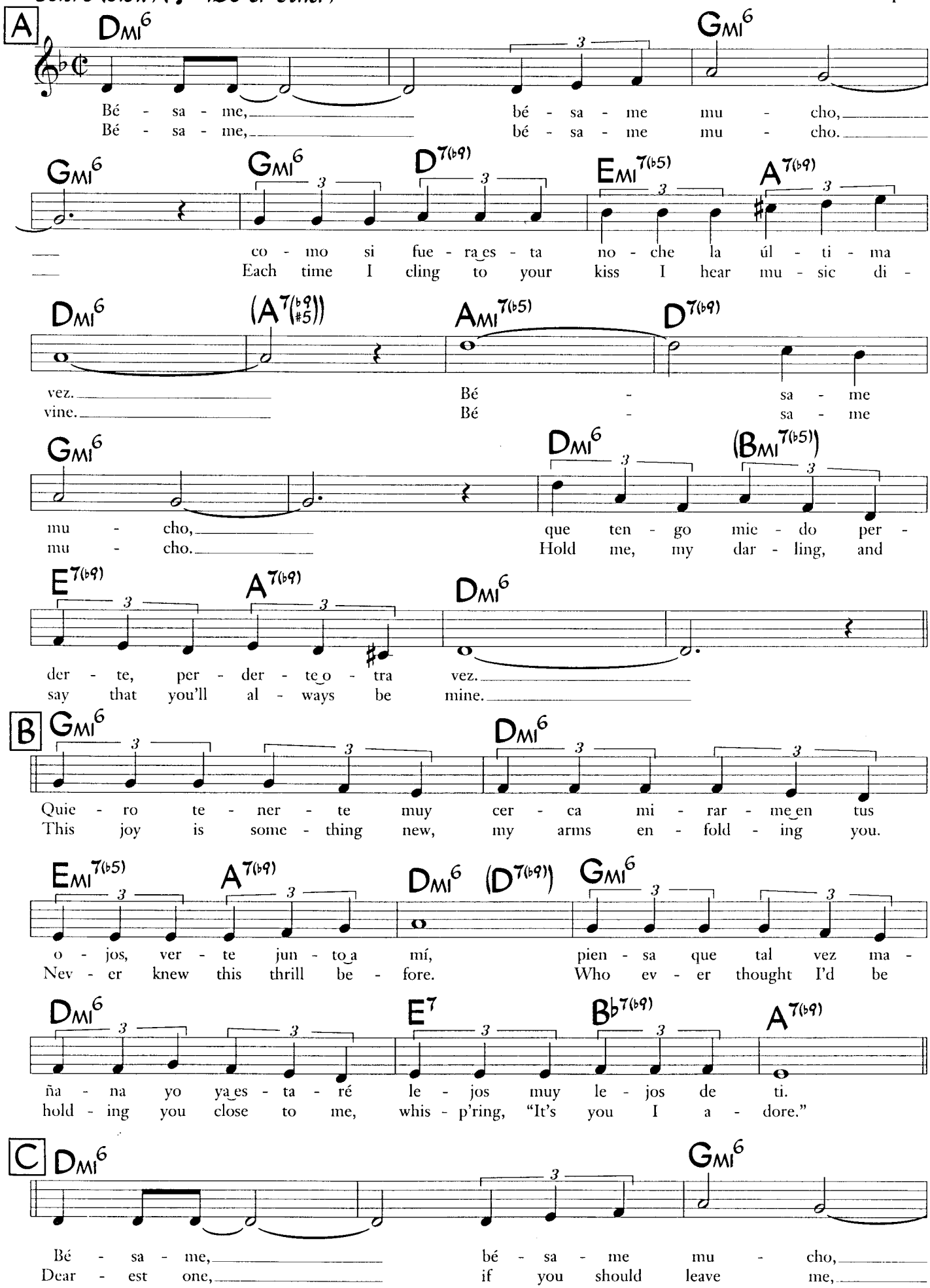

D
(more rhythmic)
me, bé - sa - me mu - cho más. Bé - sa -
EMI11
AMI9/E
(bs.)
me, bé - sa - me mu - cho más.
(solo pick-ups)
Head 2x's
Opt. solo on form (ABCD)
E
Gtr. solo
CMA9/E
CMI6/9/Eb
GMA7/D
CMA9
(end solo)
BMI7
(el. pn., bs. tacet)
(add bs.)
A - bri meu
F
AMI7 D7 GMA7 CMA7 FMA7 B7 EMI
co - ra - ção, tre - meu o chão, eu vi que e - ra fe - liz. A lu - na tro - pi -
D.S. al Coda
(w/ gtr. solo)
me, bé - sa - me mu - cho más. Bé - sa -
(bs.)
(Vamp & fade)
Synth. at D & Coda:
(8va)
1., Coda
2.

Bésame Mucho

Bolero (Slow) (♩ = 120 or other)

Consuelo Velazquez



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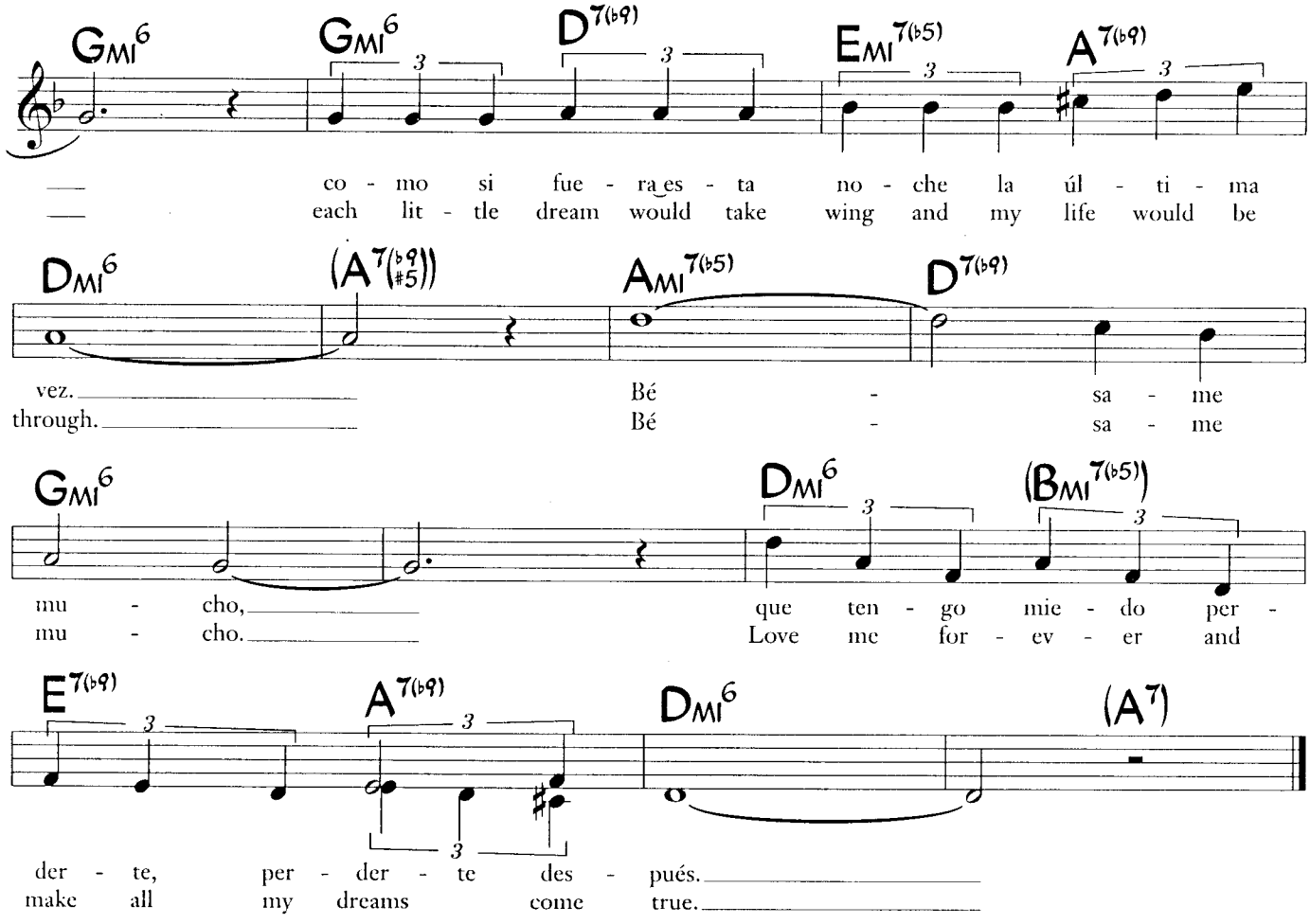
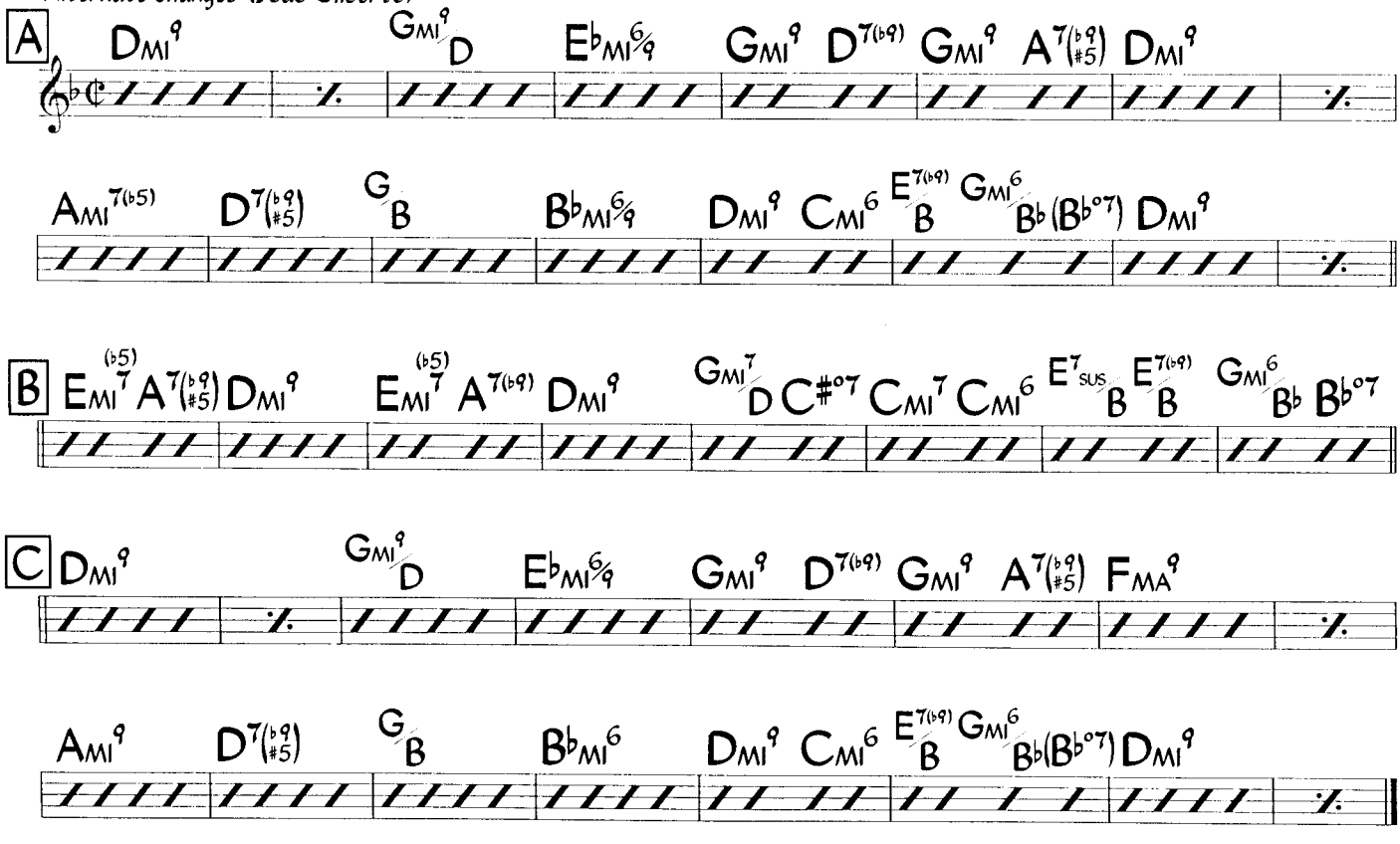


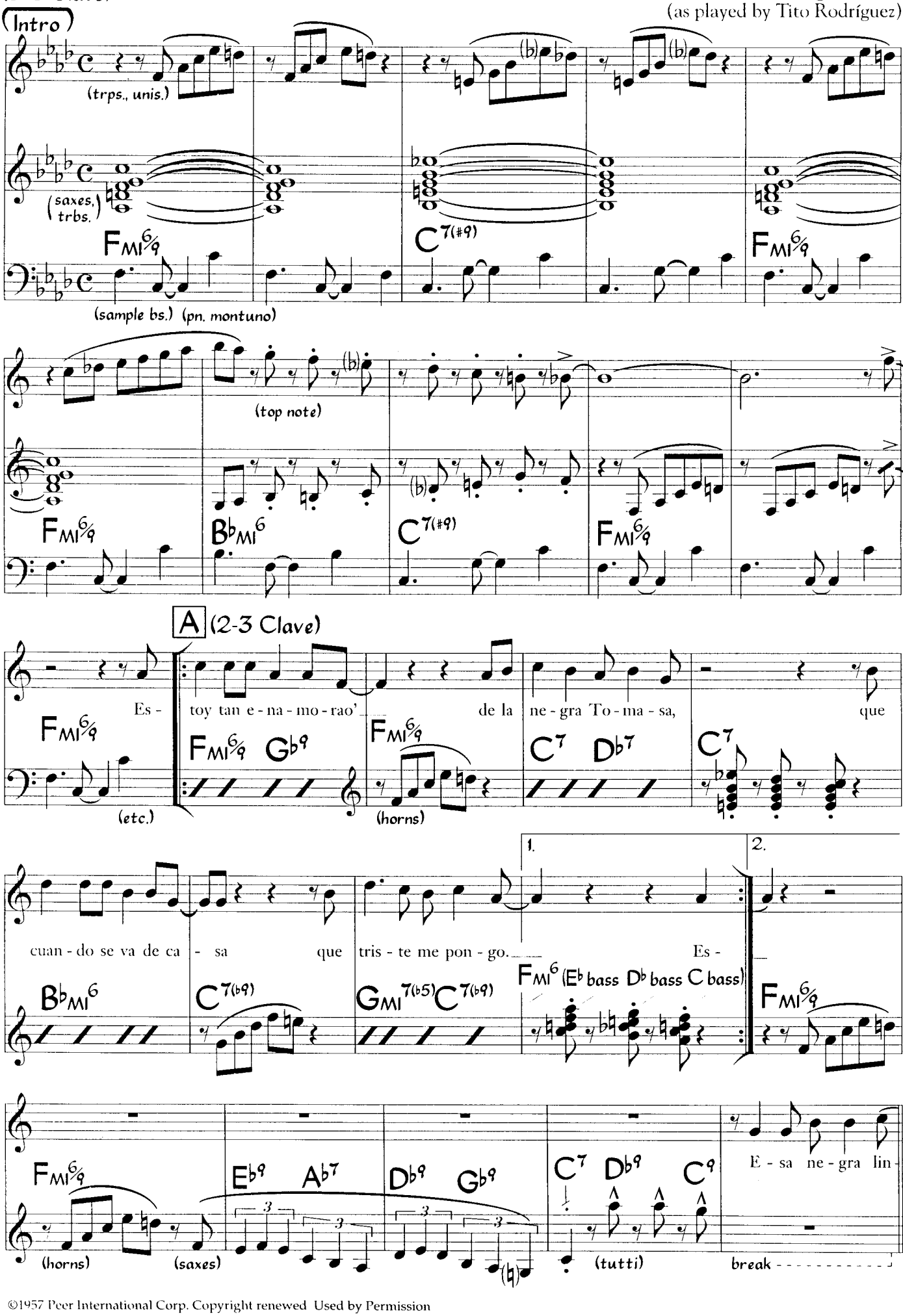
Alternate changes (Joao Gilberto)



Guaracha - Mambo ♩ = 194
(3-2 Clave)

Bilongo

Guillermo Rodriguez Fiffé
(as played by Tito Rodríguez)



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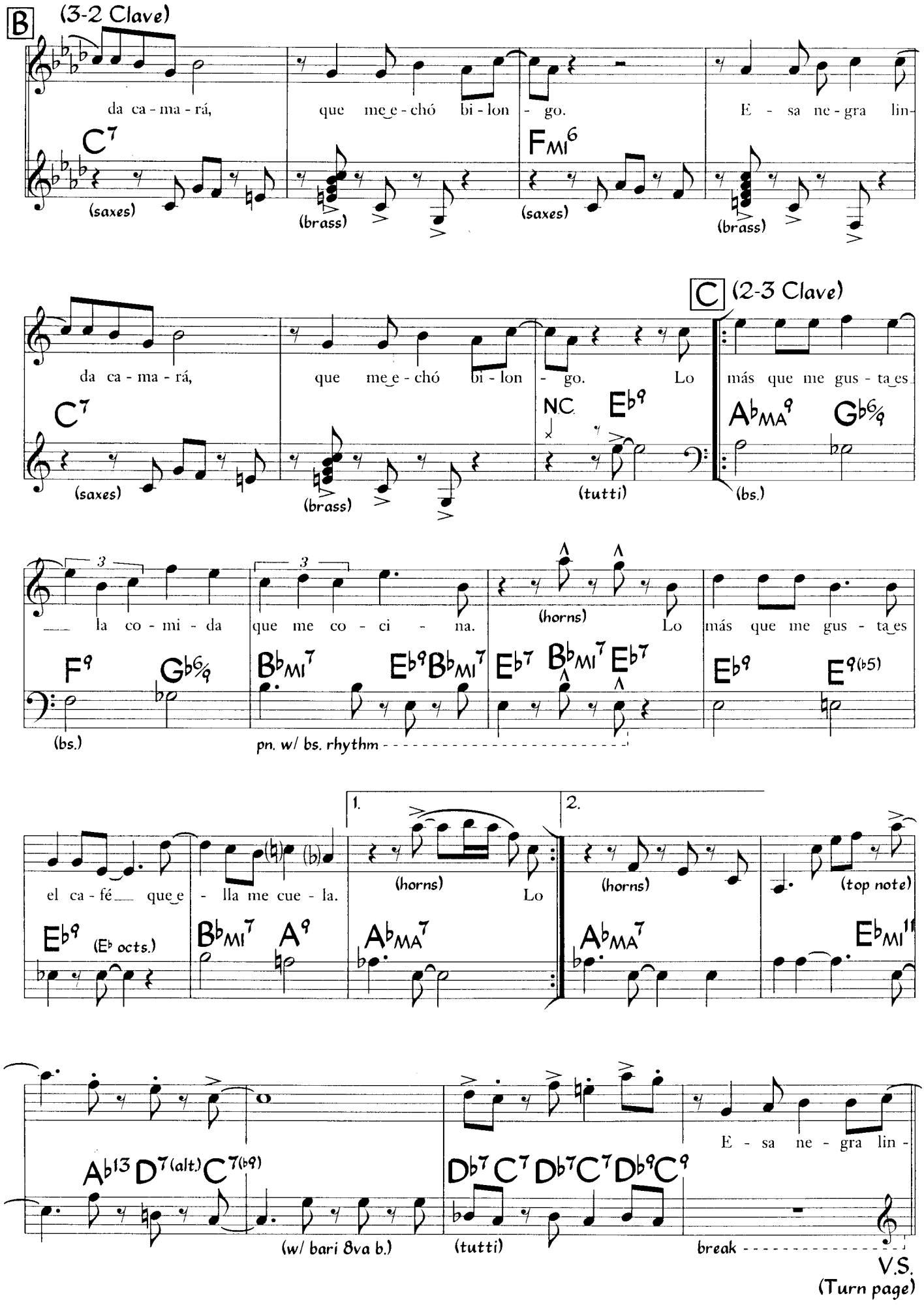
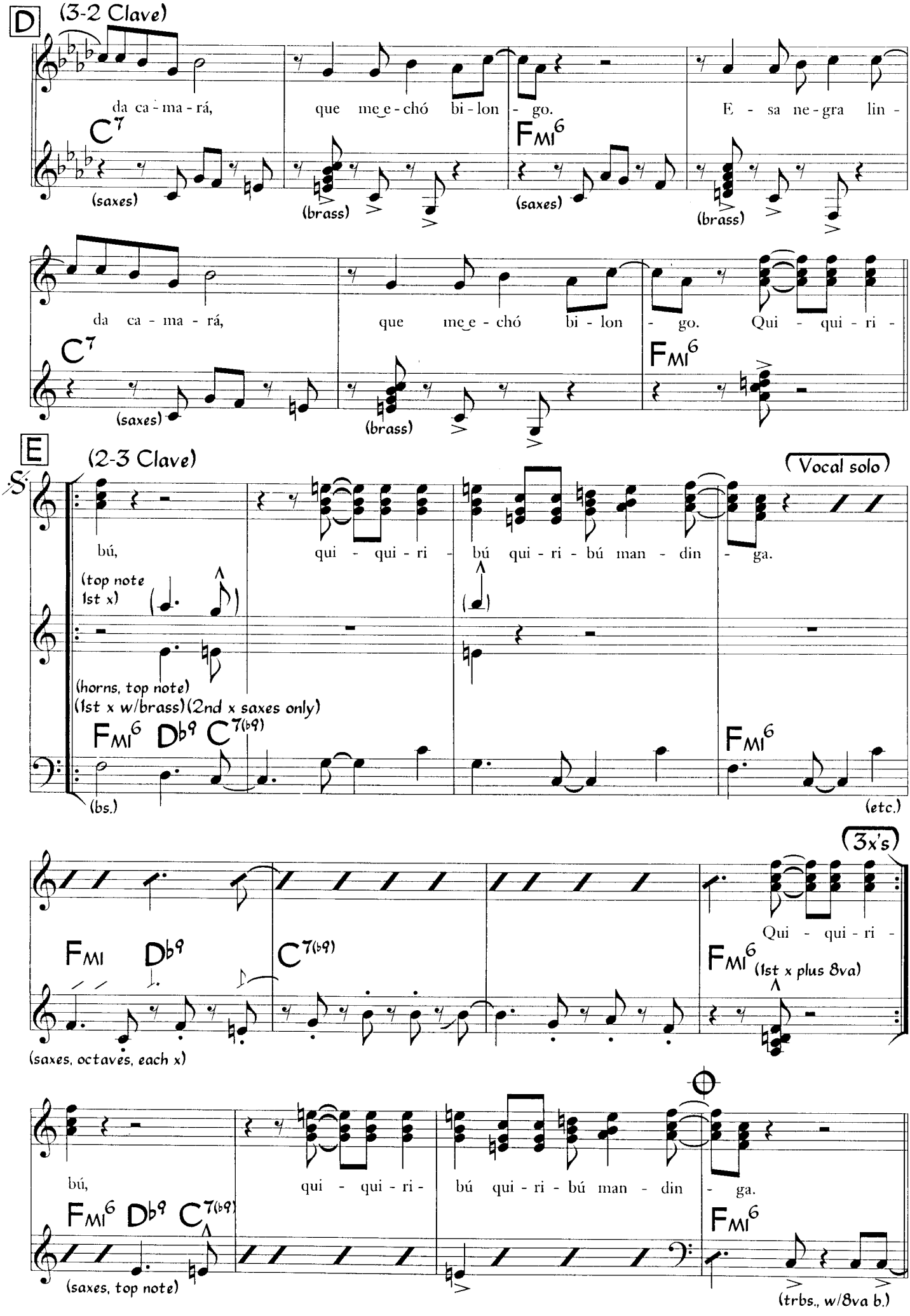
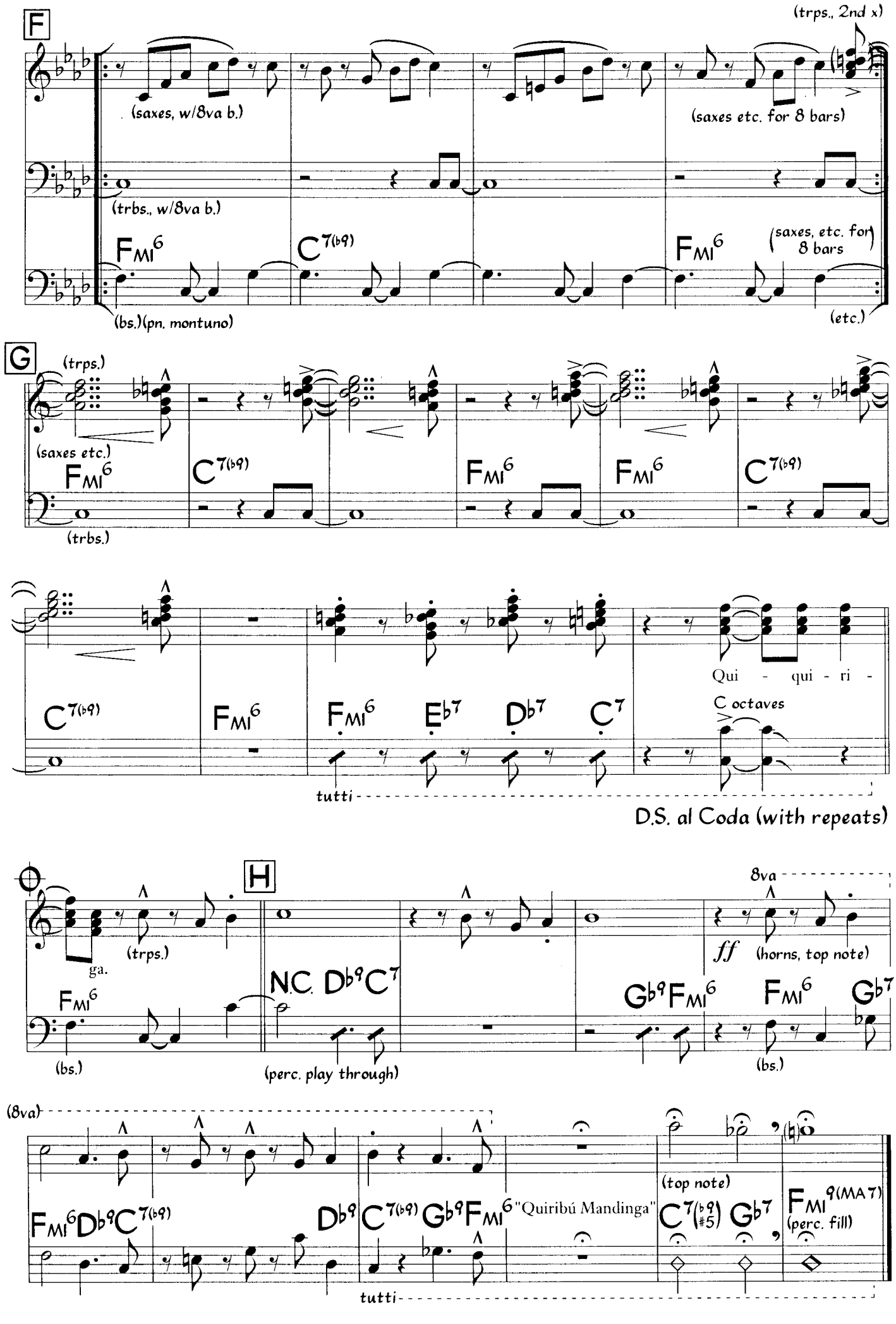

B
(3-2 Clave)
da ca - ma - rá, que me_e - chó bi - lon - go. E - sa ne - gra lin-
C7
FMI6
(saxes)
(brass)
(saxes)
(brass)
C
(2-3 Clave)
da ca - ma - rá, que me_e - chó bi - lon - go. Lo más que me gus - ta_es
C7
NC
Eb9
AbMA9
Gb6/9
(saxes)
(brass)
(tutti)
(bs.)
3
la co - mi - da
3
que me co - ci - na.
(horns)
Lo más que me gus - ta_es
F9
Gb6/9
BbMI7
Eb9
BbMI7
Eb7
BbMI7
Eb7
Eb9
E9(b5)
(bs.)
pn. w/ bs. rhythm
1.
2.
el ca - fé_ que_e - lla me cue - la.
(horns)
Lo
(horns)
(top note)
Eb9
(Eb octs.)
BbMI7
A9
AbMA7
AbMA7
EbMI11
Ab13
D7(alt.)
C7(b9)
(w/ bari 8va b.)
Db7
C7
Db7
C7
Db9
C9
(tutti)
E - sa ne - gra lin -
break
V.S.
(Turn page)

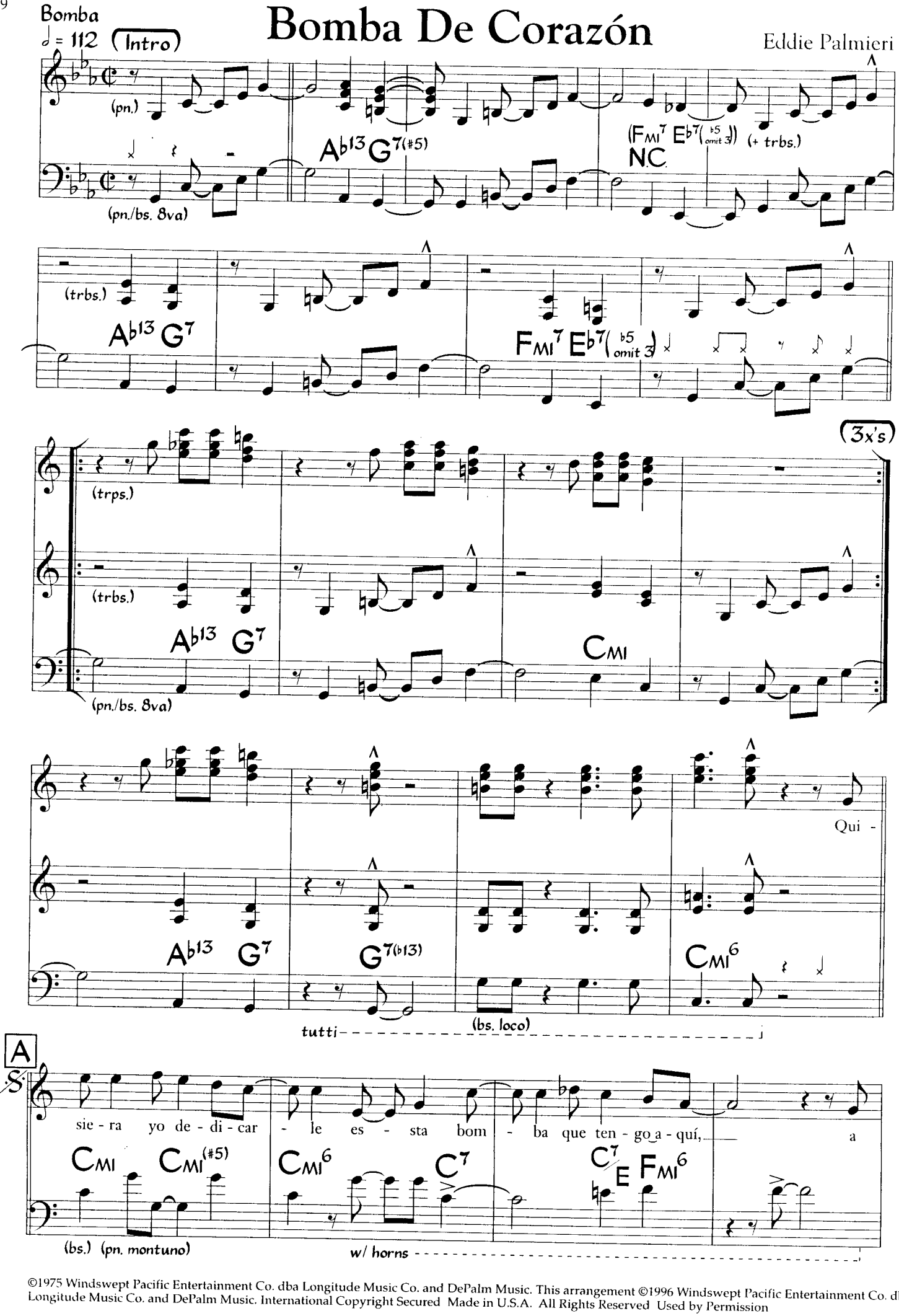

D
(3-2 Clave)
da ca - ma - rá, que me e - chó bi - lon - go. E - sa ne - gra lin -
C7
FMI6
(saxes)
(brass)
(saxes)
(brass)
da ca - ma - rá, que me e - chó bi - lon - go. Qui - qui - ri -
C7
FMI6
(saxes)
(brass)
E
(2-3 Clave)
Vocal solo
bú, qui - qui - ri - bú qui - ri - bú man - din - ga.
(top note 1st x)
(horns, top note)
(1st x w/brass) (2nd x saxes only)
FMI6 Db9 C7(b9)
FMI6
(bs.)
(etc.)
3x's
FMI Db9
C7(b9)
FMI6 (1st x plus 8va)
Qui - qui - ri -
(saxes, octaves, each x)
bú, qui - qui - ri - bú qui - ri - bú man - din - ga.
FMI6 Db9 C7(b9)
FMI6
(saxes, top note)
(trbs., w/8va b.)


F
(trps., 2nd x)
(saxes, w/8va b.)
(saxes etc. for 8 bars)
(trbs., w/8va b.)
FMI6
C7(b9)
FMI6
(saxes, etc. for 8 bars)
(bs.)(pn. montuno)
(etc.)
G
(trps.)
(saxes etc.)
FMI6
C7(b9)
FMI6
FMI6
C7(b9)
(trbs.)
C7(b9)
FMI6
FMI6
Eb7
Db7
C7
Qui - qui - ri -
C octaves
tutti
D.S. al Coda (with repeats)
H
8va
(trps.)
ga.
ff
(horns, top note)
FMI6
NC. Db9C7
Gb9FMI6
FMI6
Gb7
(bs.)
(perc. play through)
(bs.)
(8va)
FMI6Db9C7(b9)
Db9
C7(b9)Gb9FMI6
"Quiribú Mandinga"
(top note)
C7(b9 #5)
Gb7
FMI9(MA7)
(perc. fill)
tutti

Bomba De Corazón

Eddie Palmieri

Bomba
♩ = 112



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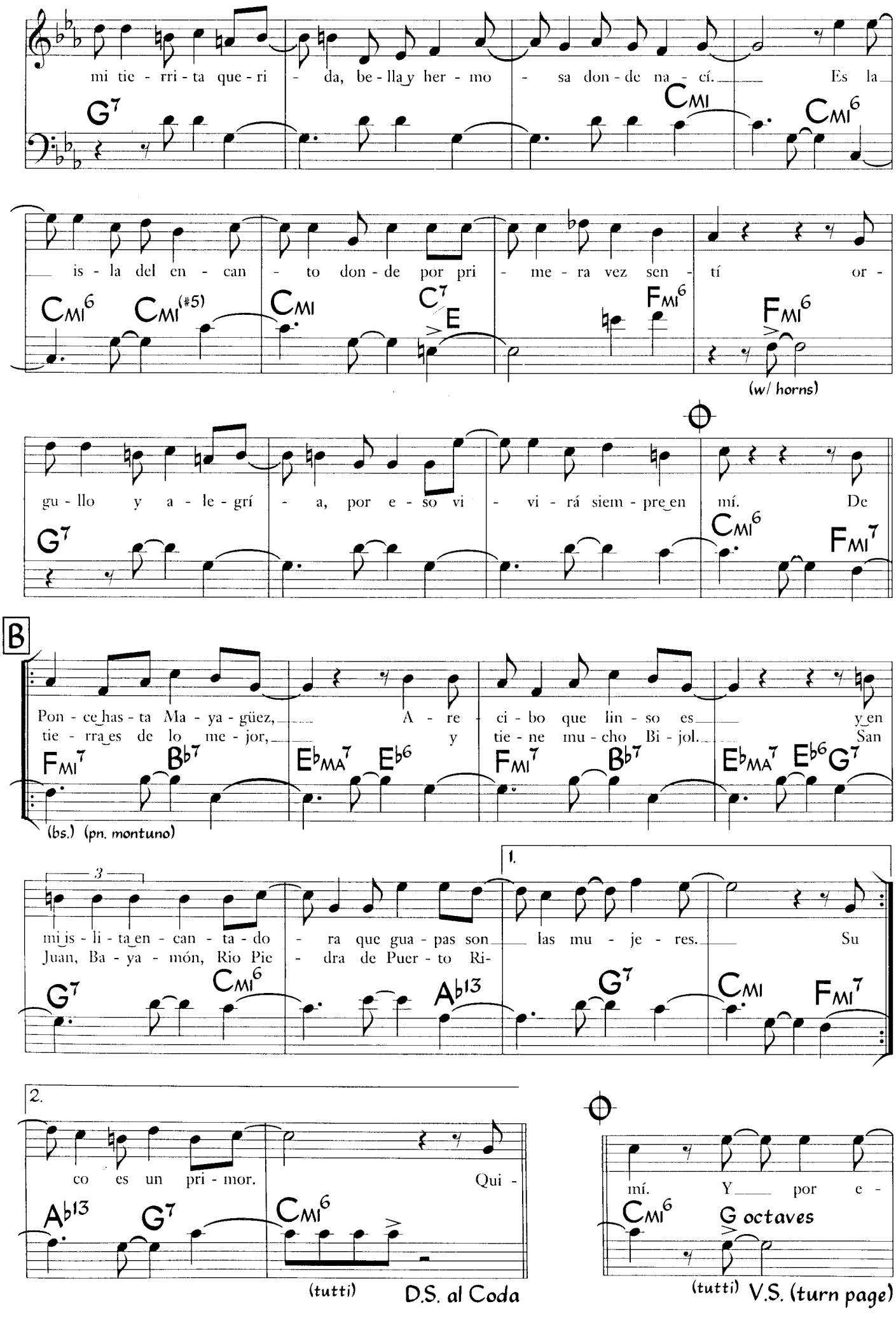
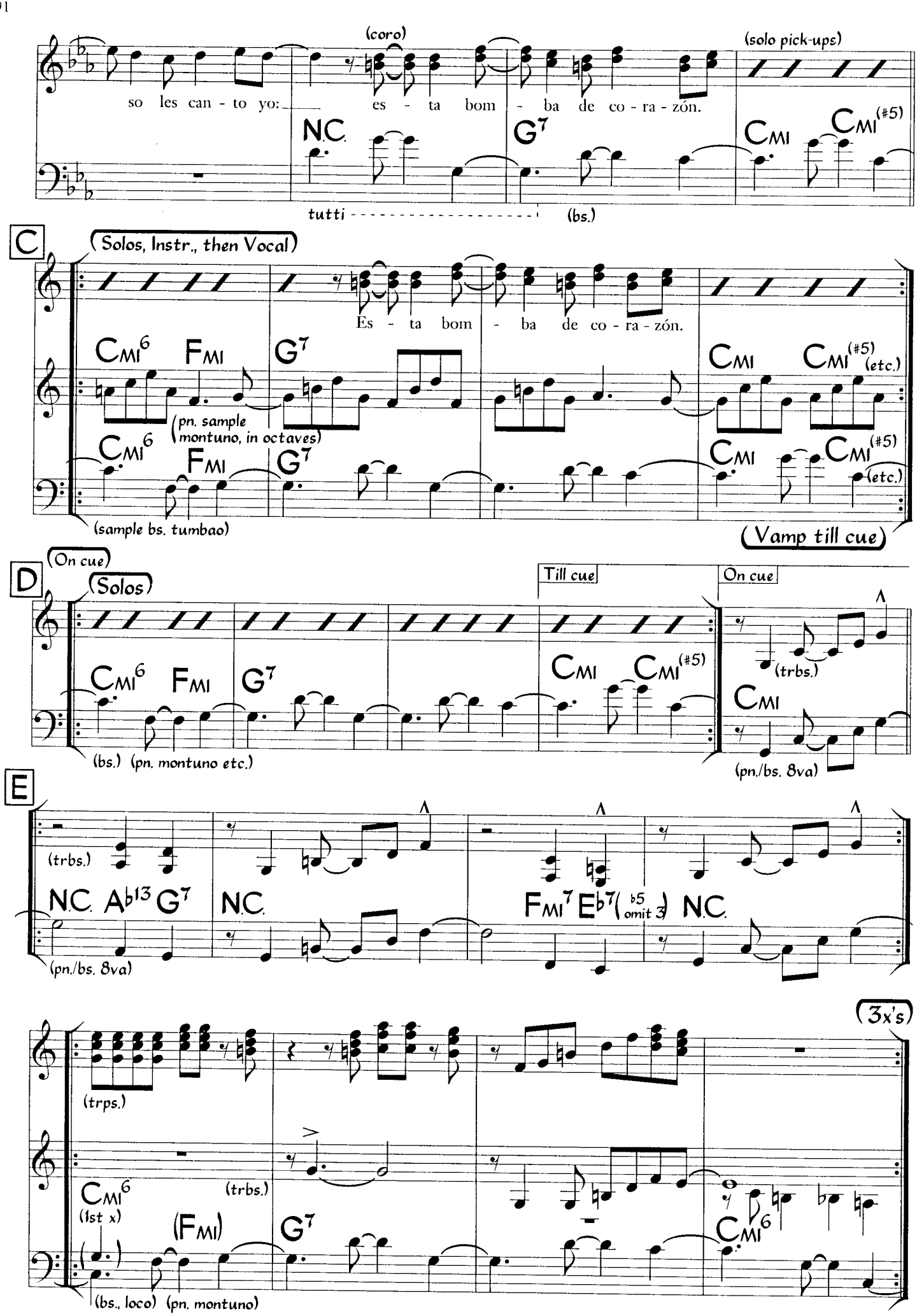
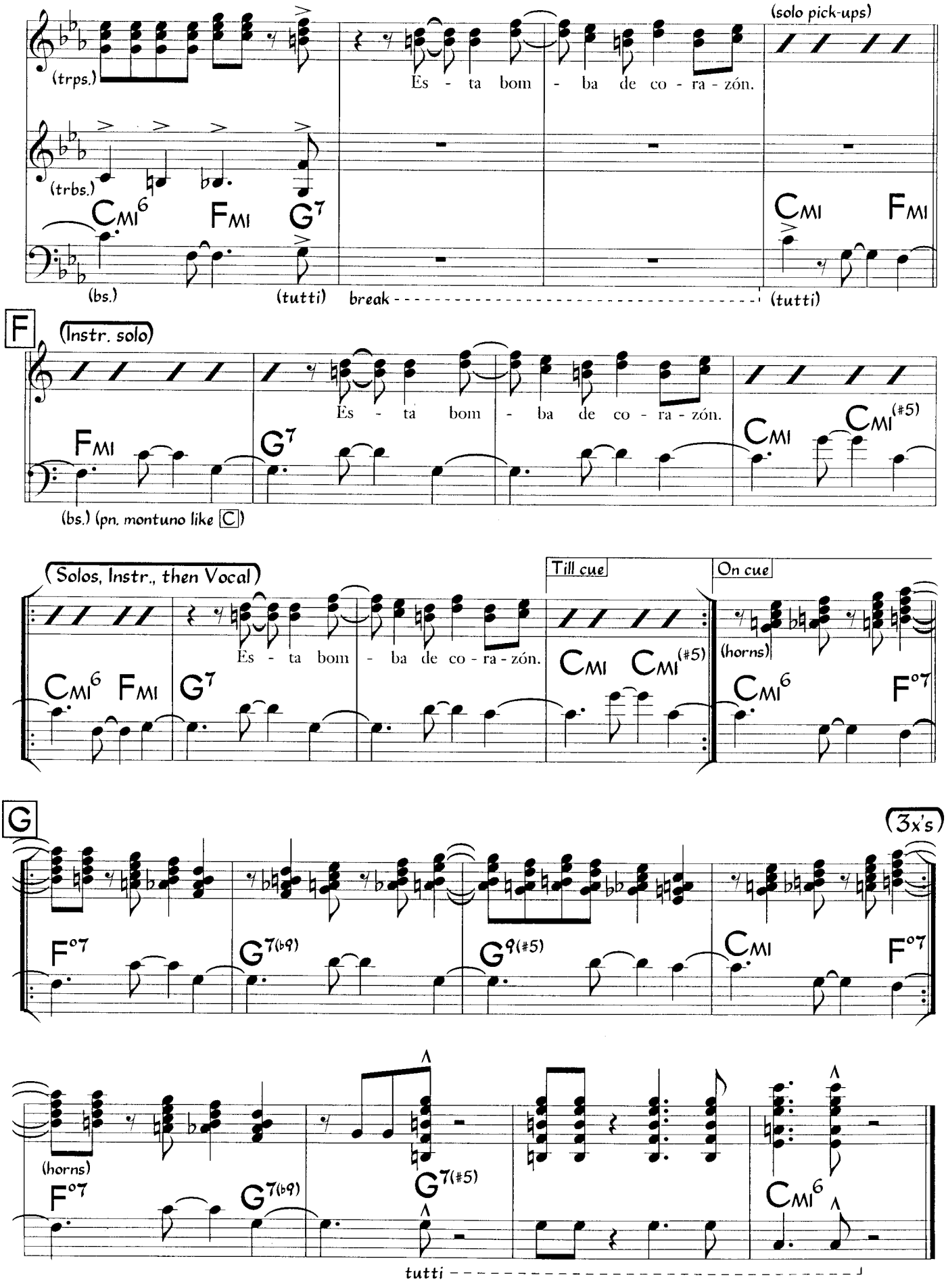

mi tie - rri - ta que - ri - da, be - lla y her - mo - sa don - de na - cí. Es la
G7
CMI
CMI6
is - la del en - can - to don - de por pri - me - ra vez sen - tí or -
CMI6
CMI(#5)
CMI
C7/E
FMI6
FMI6
(w/ horns)
gu - llo y a - le - grí - a, por e - so vi - vi - rá siem - pre en mí. De
G7
CMI6
FMI7
B
Pon - ce has - ta Ma - ya - güez, A - re - ci - bo que lin - so es y en
tie - rra es de lo me - jor, y tie - ne mu - cho Bi - jol. San
FMI7
Bb7
EbMA7
Eb6
FMI7
Bb7
EbMA7
Eb6
G7
(bs.)
(pn. montuno)
3
mi is - li - ta en - can - ta - do - ra que gua - pas son las mu - je - res. Su
Juan, Ba - ya - món, Rio Pie - dra de Puer - to Ri -
1.
G7
CMI6
Ab13
G7
CMI
FMI7
2.
co es un pri - mor. Qui -
Ab13
G7
CMI6
(tutti)
D.S. al Coda
mí. Y por e -
CMI6
G octaves
(tutti)
V.S. (turn page)

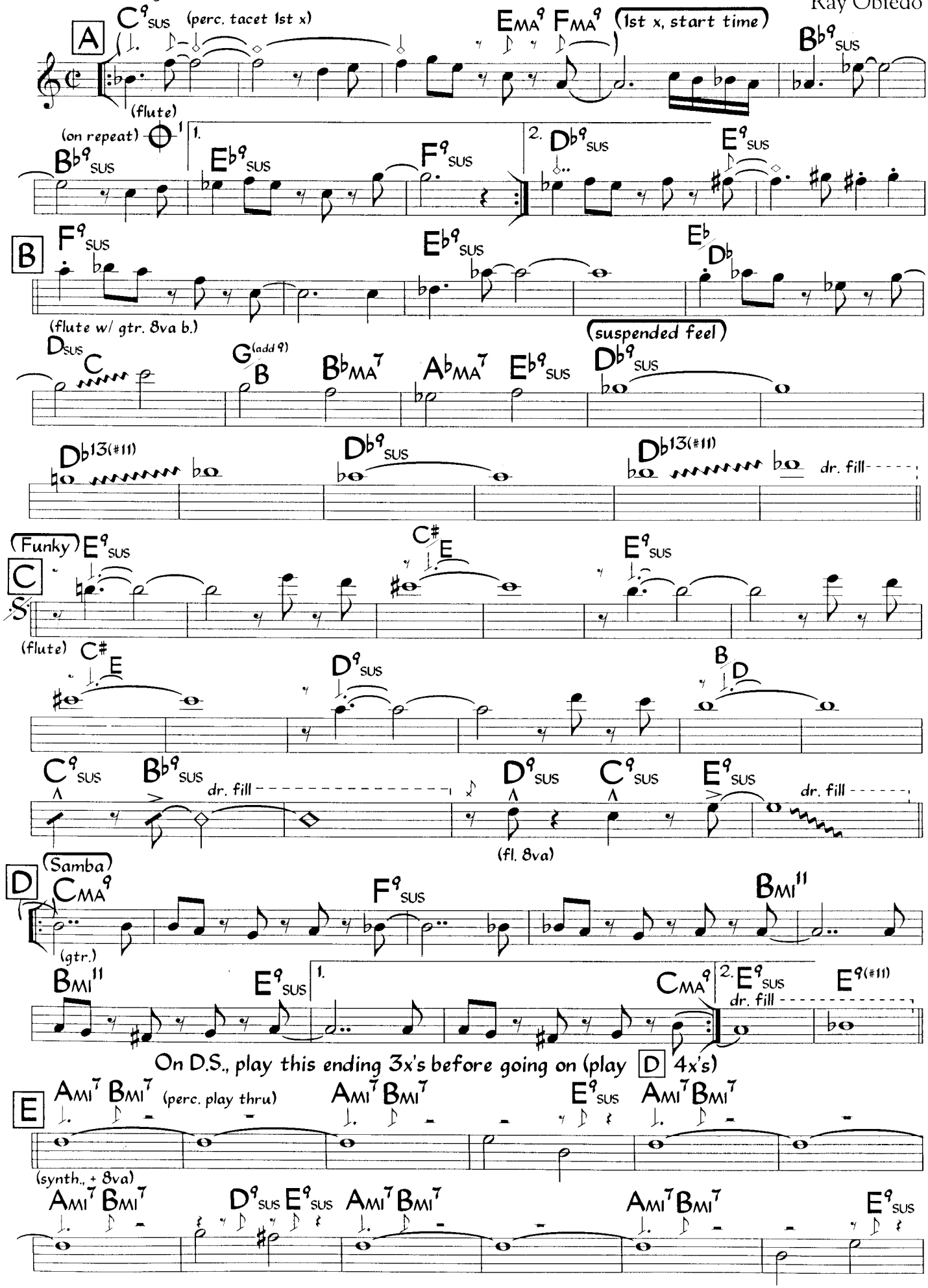

(coro)
(solo pick-ups)
so les can - to yo: es - ta bom - ba de co - ra - zón.
N.C.
G7
CMI
CMI(#5)
tutti
(bs.)
C
Solos, Instr., then Vocal
Es - ta bom - ba de co - ra - zón.
CMI6
FMI
G7
CMI
CMI(#5)
(etc.)
(pn. sample montuno, in octaves)
(sample bs. tumbao)
(Vamp till cue)
D
On cue
Solos
Till cue
On cue
(trbs.)
(bs.) (pn. montuno etc.)
(pn./bs. 8va)
E
(trbs.)
N.C. Ab13 G7
N.C.
FMI7 Eb7(b5 omit 3) N.C.
(pn./bs. 8va)
3x's
(trps.)
CMI6
(1st x)
(trbs.)
(FMI)
G7
(bs., loco) (pn. montuno)


(solo pick-ups)
(trps.)
Es - ta bom - ba de co - ra - zón.
(trbs.)
CMI6 FMI G7
CMI FMI
(bs.)
(tutti)
break
(tutti)
F
(Instr. solo)
Es - ta bom - ba de co - ra - zón.
FMI G7
CMI CMI(#5)
(bs.) (pn. montuno like C)
(Solos, Instr., then Vocal)
Till cue
On cue
Es - ta bom - ba de co - ra - zón.
CMI6 FMI G7
CMI CMI(#5)
(horns)
CMI6 F°7
G
(3x's)
F°7 G7(b9) G9(#5)
CMI F°7
(horns)
F°7 G7(b9) G7(#5)
CMI6
tutti

Brasileiro

Med. Samba ♩ = 104

Ray Obiedo



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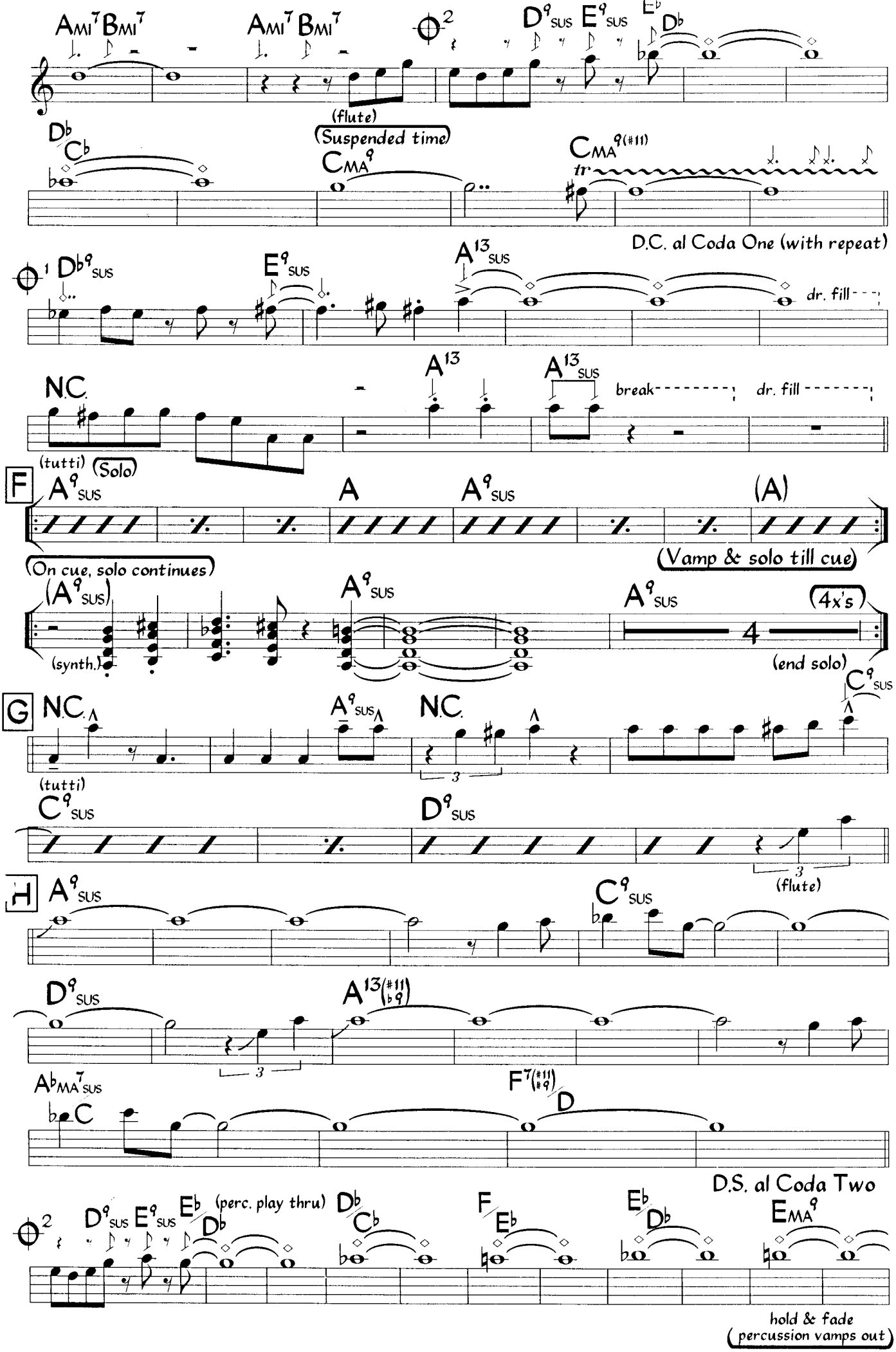
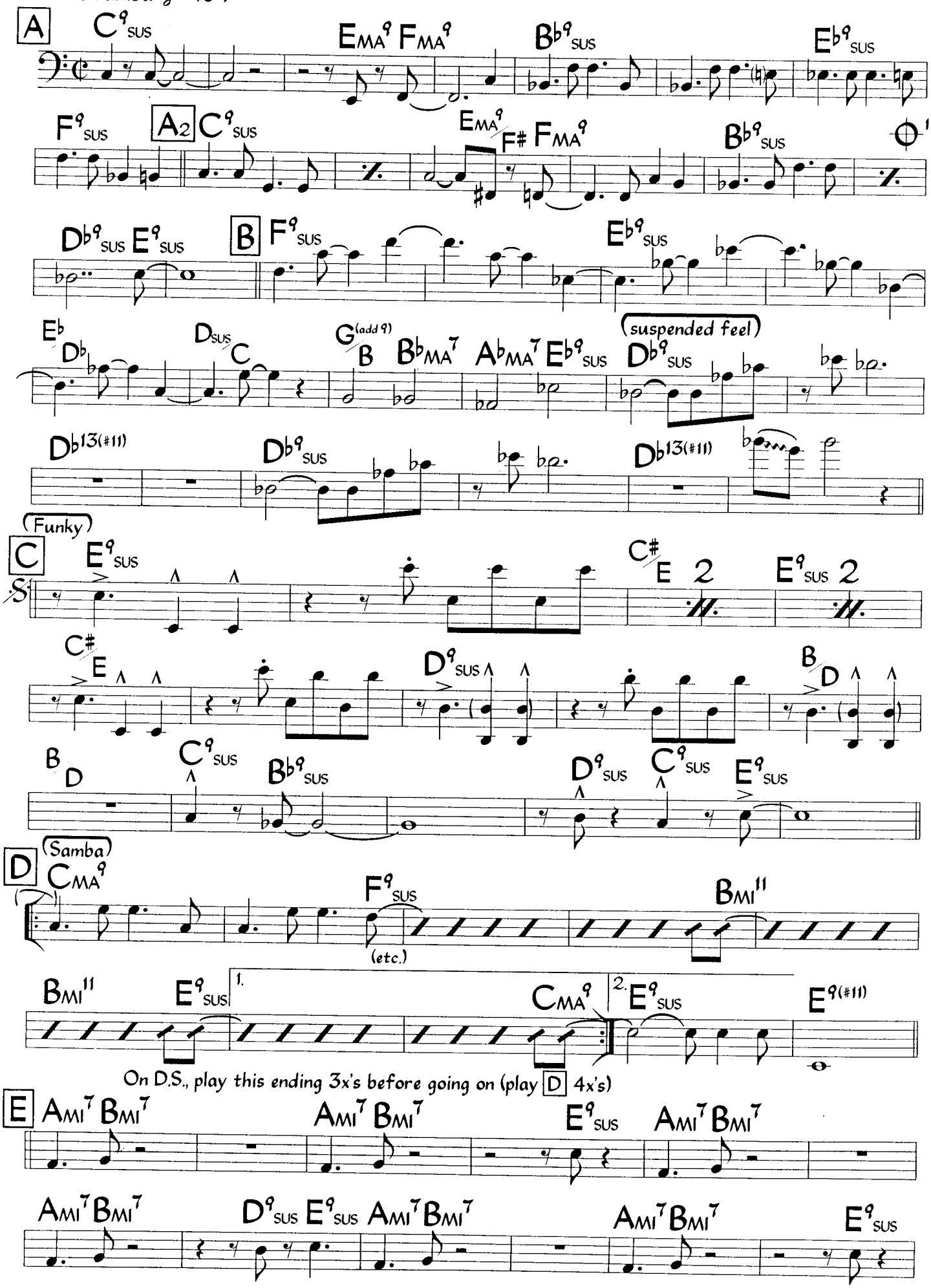
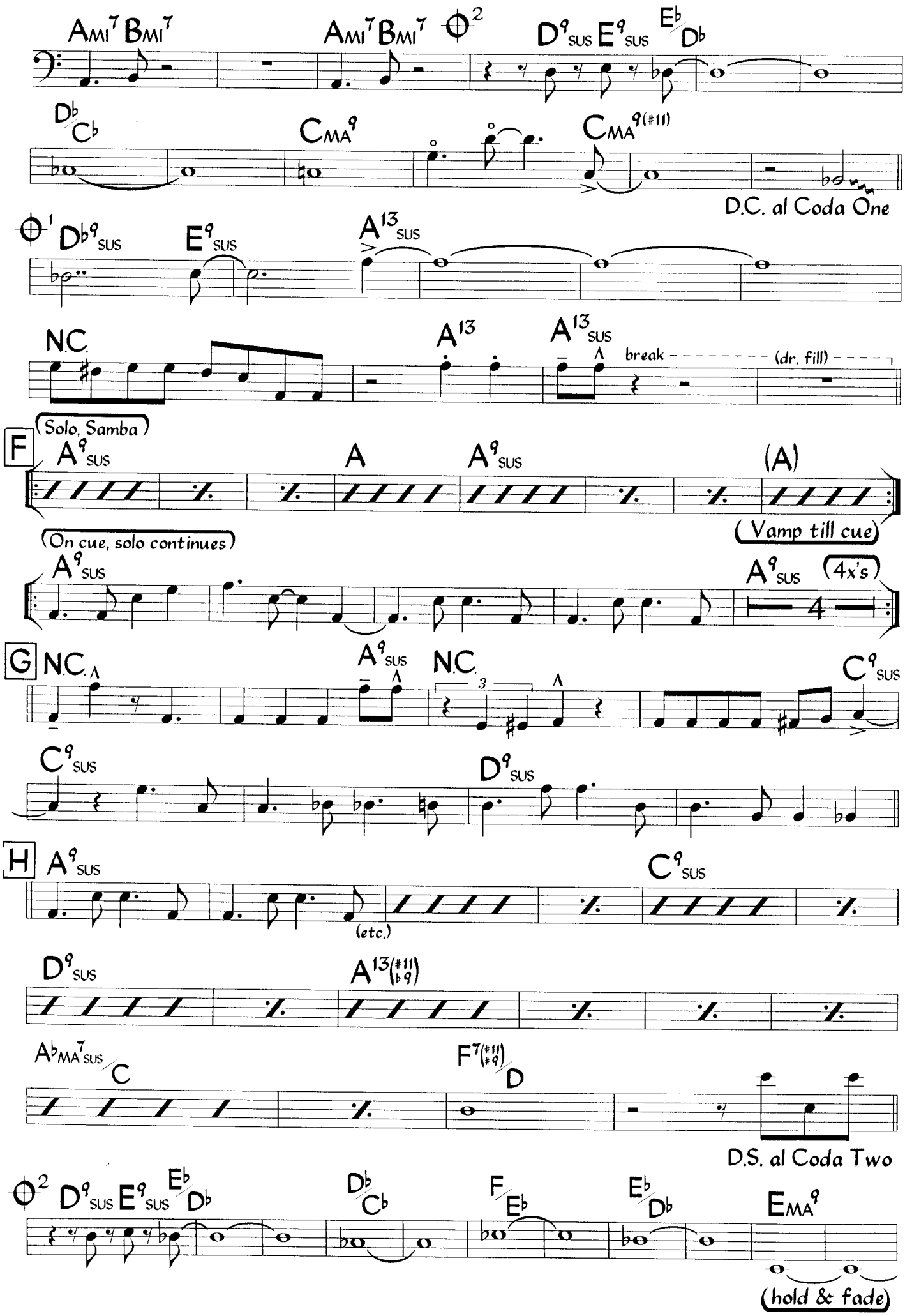

Ami7 Bmi7
Ami7 Bmi7
2
D9sus E9sus
Eb
Db
(flute)
(Suspended time)
Db
Cb
CMA9
CMA9(#11)
tr
D.C. al Coda One (with repeat)
1 Db9sus
E9sus
A13sus
dr. fill
N.C.
A13
A13sus
break
dr. fill
(tutti)
(Solo)
F
A9sus
A
A9sus
(A)
(Vamp & solo till cue)
On cue, solo continues
(A9sus)
(synth.)
A9sus
A9sus
4x's
4
(end solo)
G
N.C.
A9sus
N.C.
C9sus
(tutti)
C9sus
D9sus
3
(flute)
H
A9sus
C9sus
D9sus
A13(#11)
b9
3
AbMA7sus
F7(#11)
D
D.S. al Coda Two
2
D9sus E9sus
Eb
Db
(perc. play thru)
Db
Cb
F
Eb
Eb
Db
EMA9
hold & fade
(percussion vamps out)

Brasileiro (Bass)



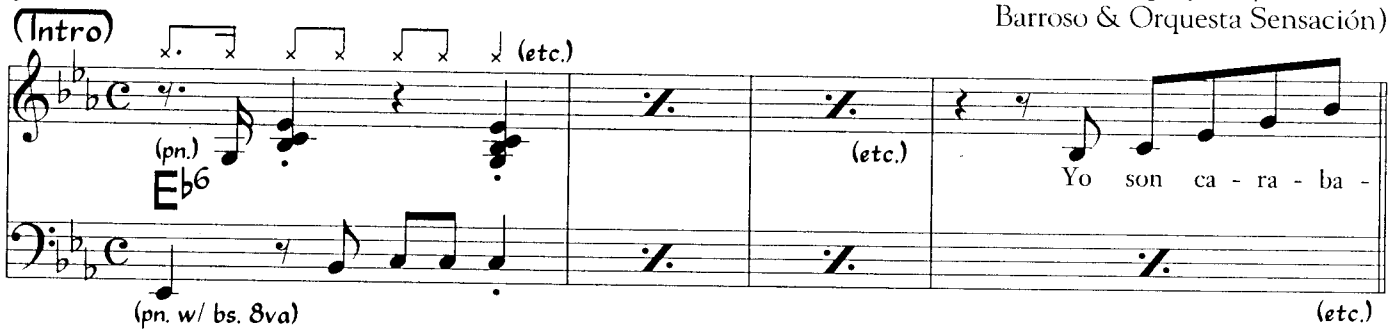

Ami7 Bmi7
Ami7 Bmi7
D9sus E9sus Eb/Db
Db/Cb
CMA9
CMA9(#11)
D.C. al Coda One
Db9sus
E9sus
A13sus
N.C.
A13
A13sus
break
(dr. fill)
F
Solo, Samba
A9sus
A
A9sus
(A)
(Vamp till cue)
On cue, solo continues
A9sus
A9sus
(4x's)
4
G
N.C.
A9sus
N.C.
3
C9sus
C9sus
D9sus
H
A9sus
C9sus
(etc.)
D9sus
A13(#11)(b9)
AbMA7sus/C
F7(#11)/D
D.S. al Coda Two
D9sus E9sus Eb/Db
Db/Cb
F/Eb
Eb/Db
EMA9
(hold & fade)

Bruca Maniguá

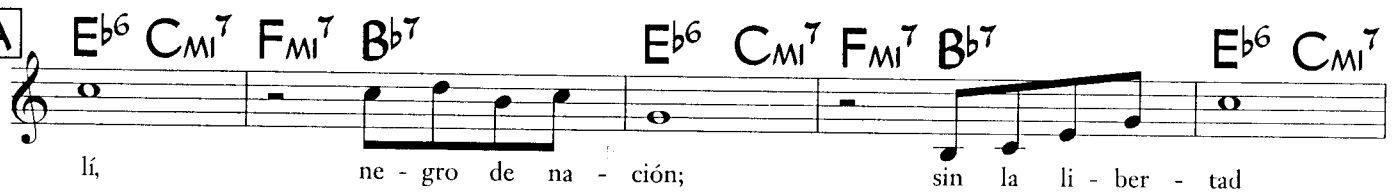
Arsenio Rodríguez
(as played by Abelardo Barroso & Orquesta Sensación)

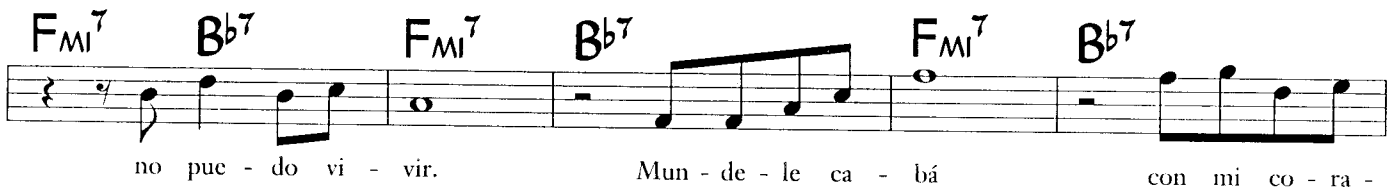
Afro-Son
♩ = 110

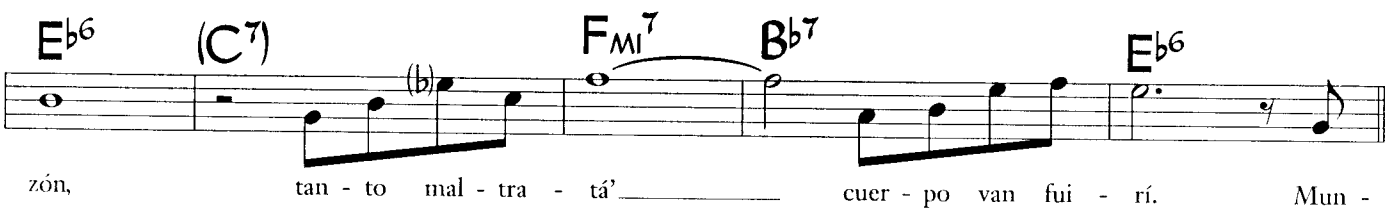
(Intro)



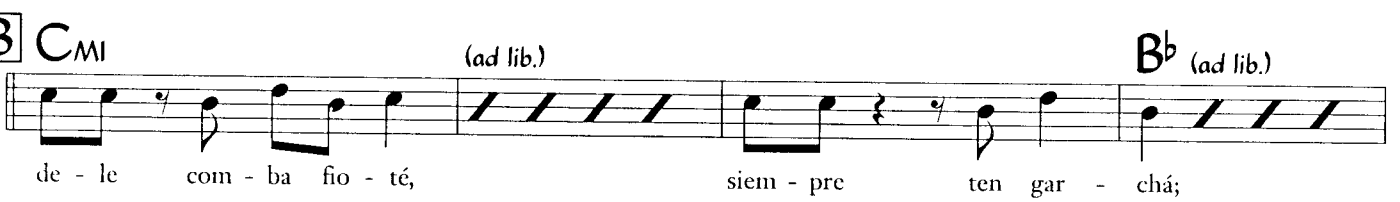
A

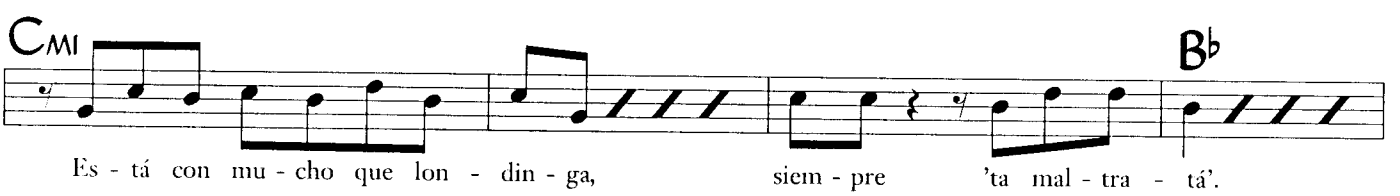


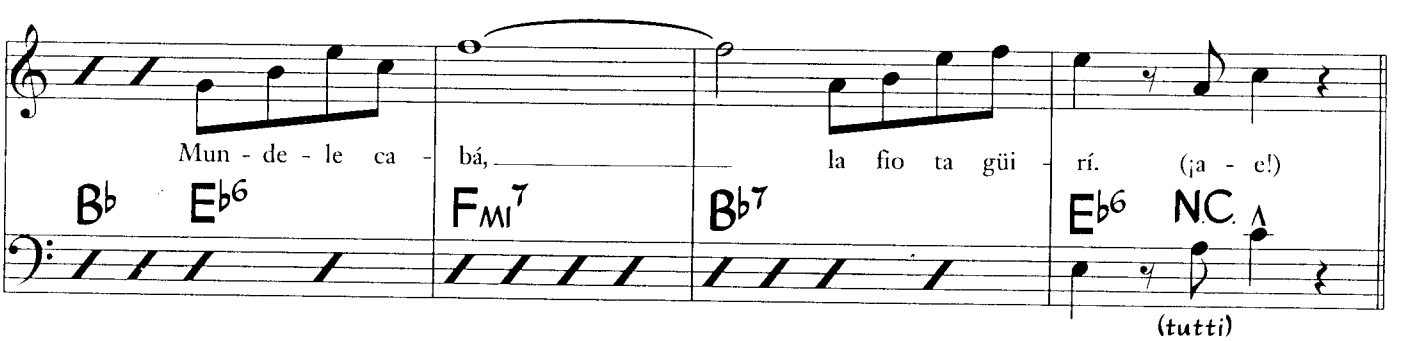




B







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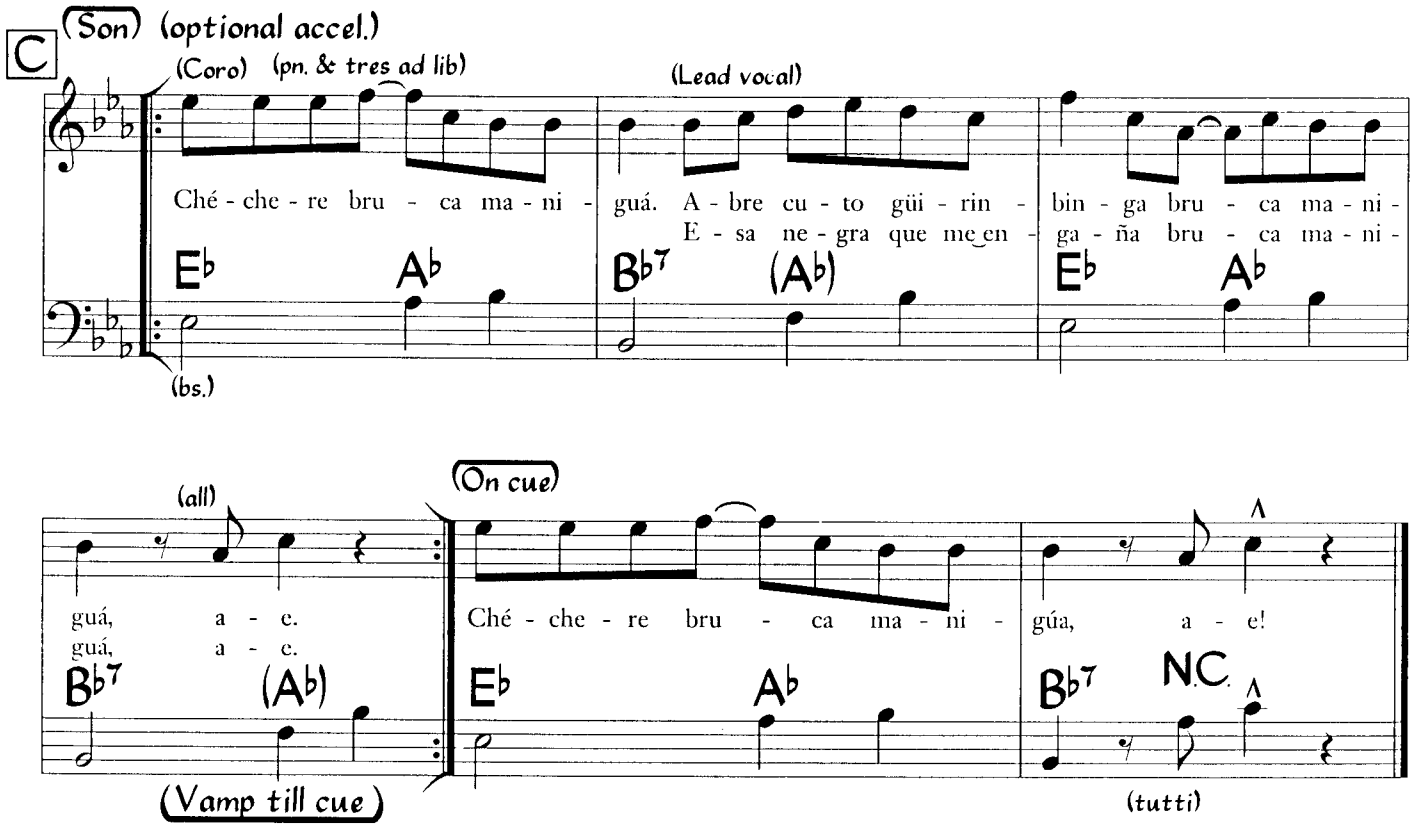


Alternate lead vocal lyric at letter C:

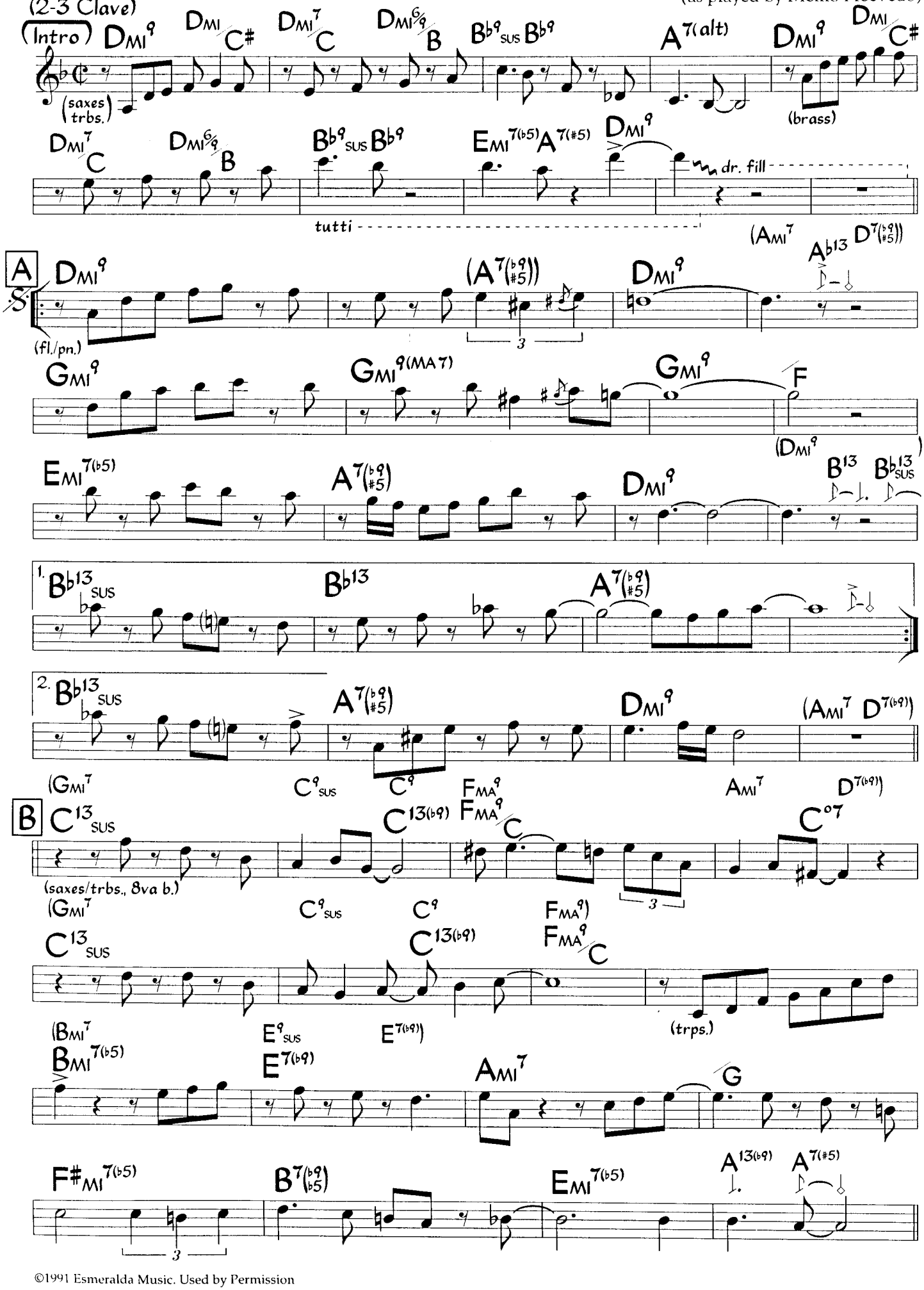
"Bicho malo nunca muere bruca maniguá, a - e."

This lyric is a mixture of Congolese and Spanish, as spoken in rural Cuba.

Building Bridges

Memo Acevedo
T. Promane
(as played by Memo Acevedo)

Jazz Mambo ♩ = 110
(2-3 Clave)



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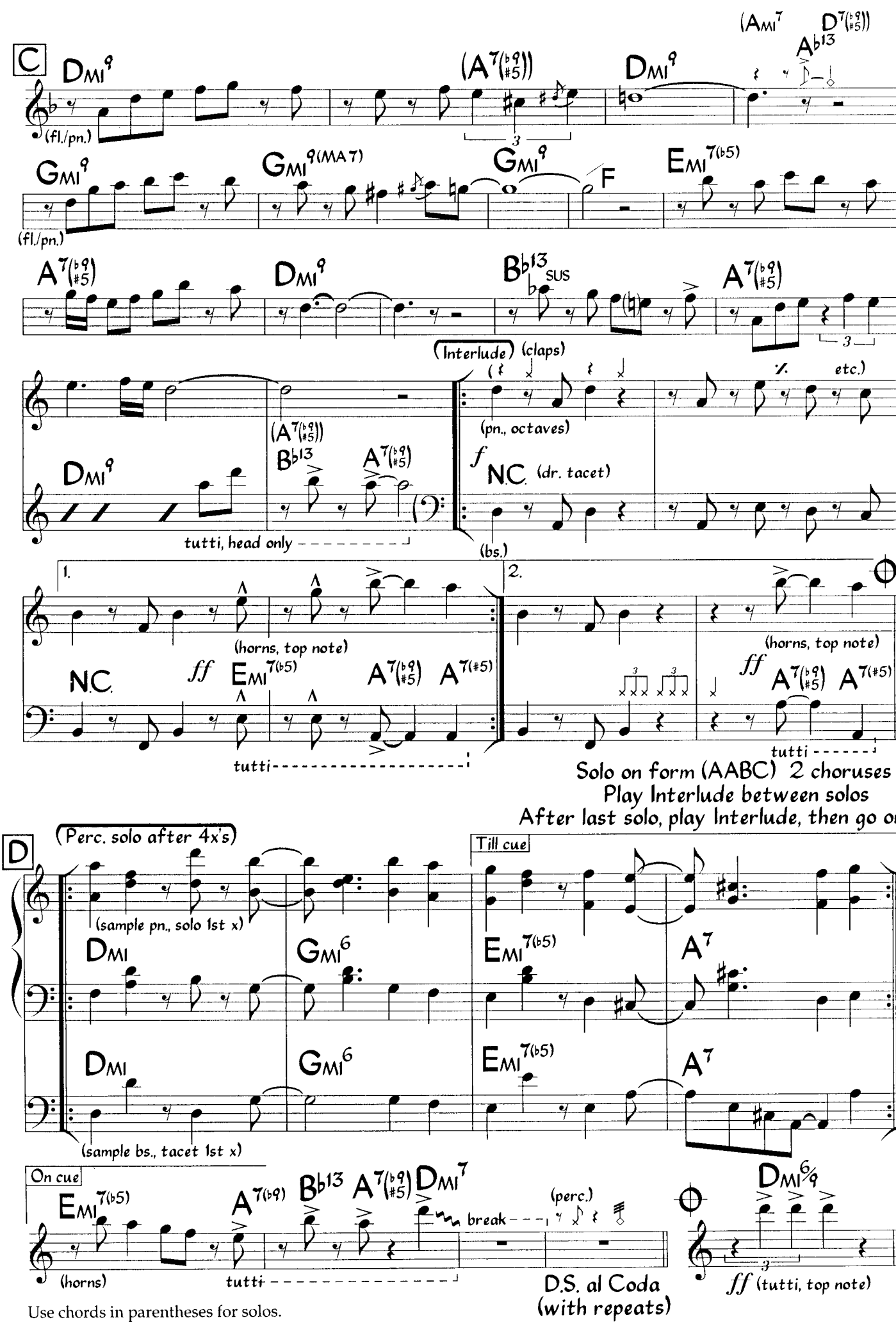
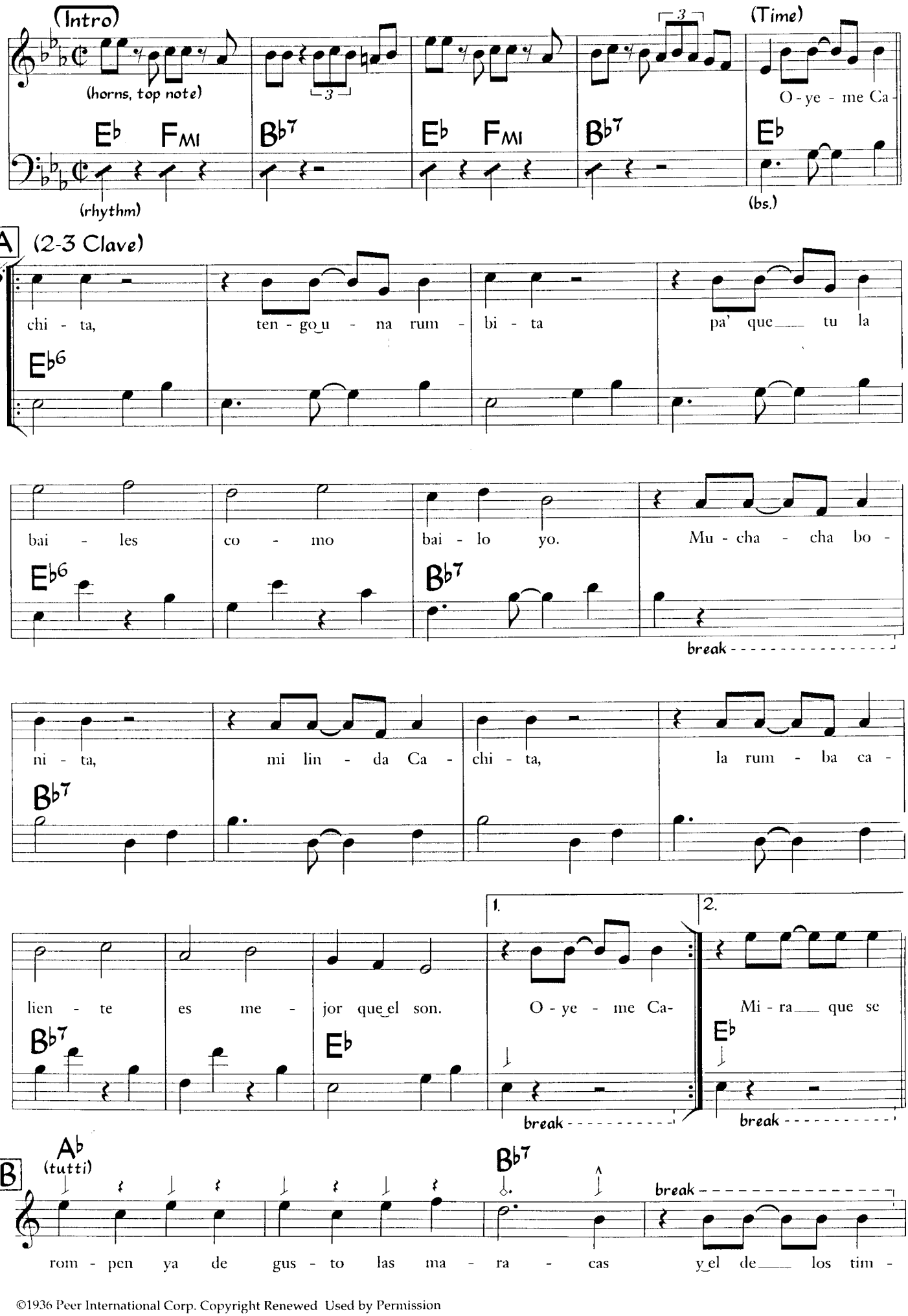


Use chords in parentheses for solos.

Cachita

Rafael Hernández
(as played by Orquesta Aragón)

Son ♩ = 120



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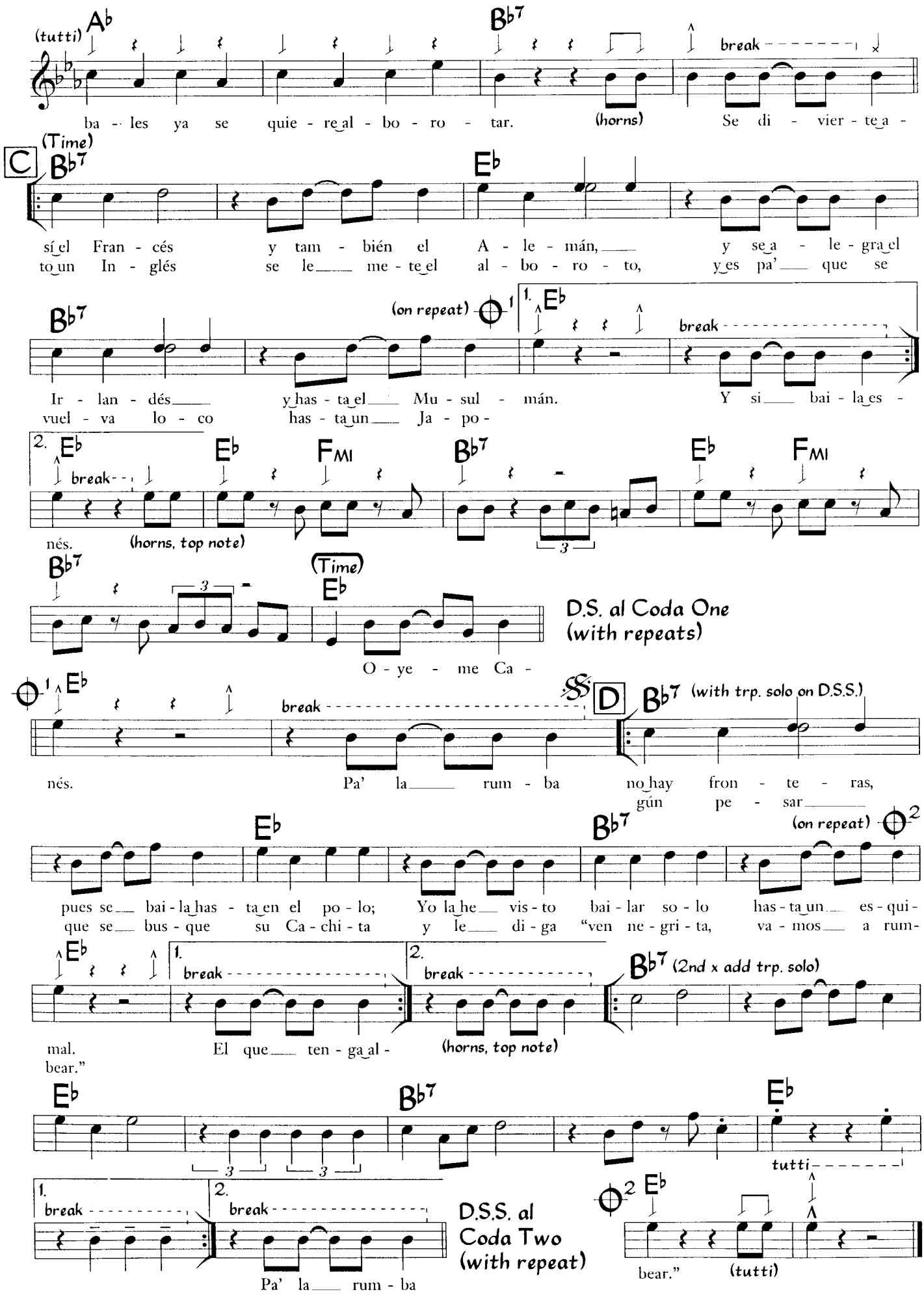
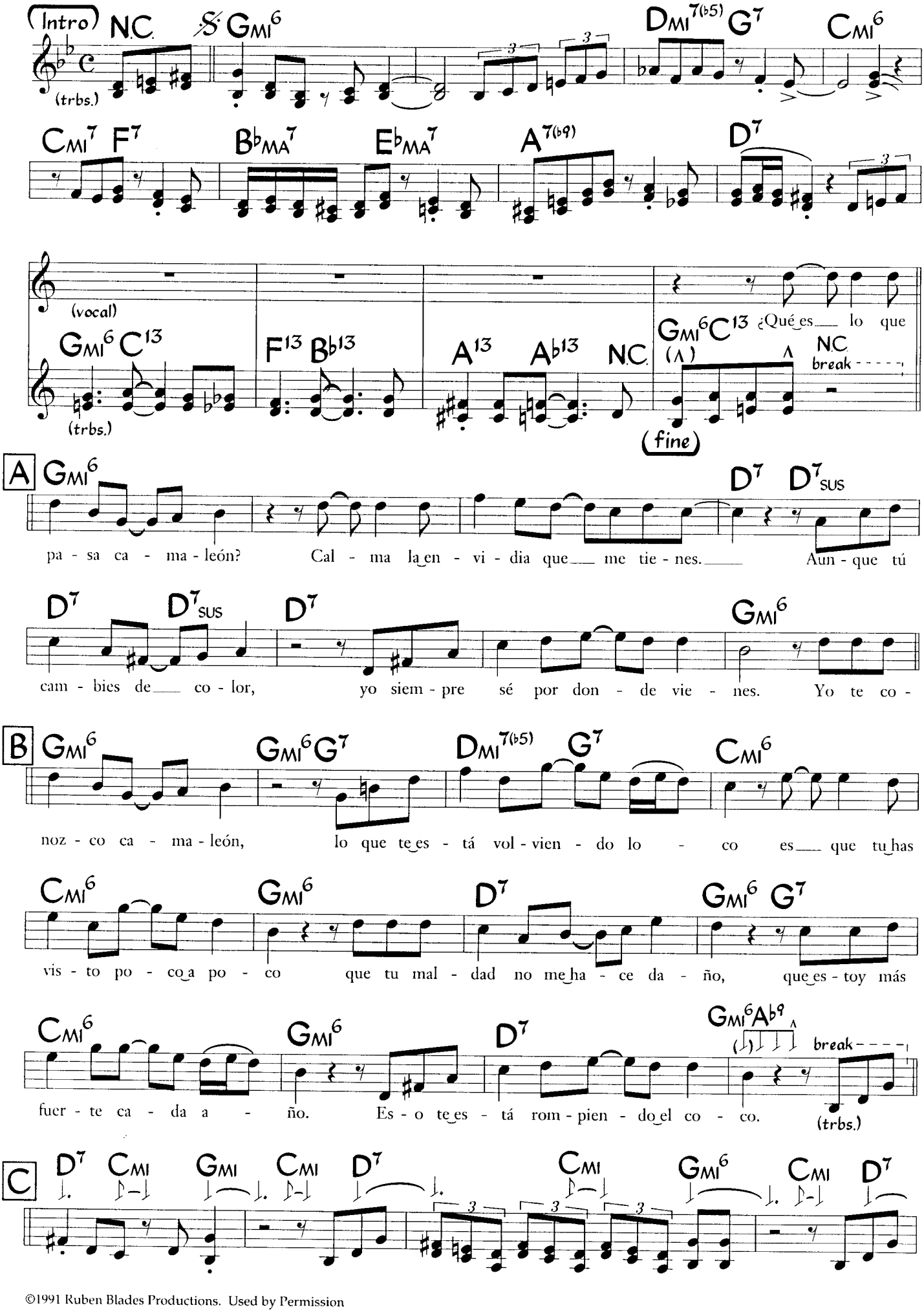


This is a "generic" arrangement. The first chorus may be instrumental, omitting the first ending of letter A. (Vocal enters at pick-ups to D.S.)

Son Montuno ♩ = 134
(2-3 Clave)

Camaleón

Rubén Blades



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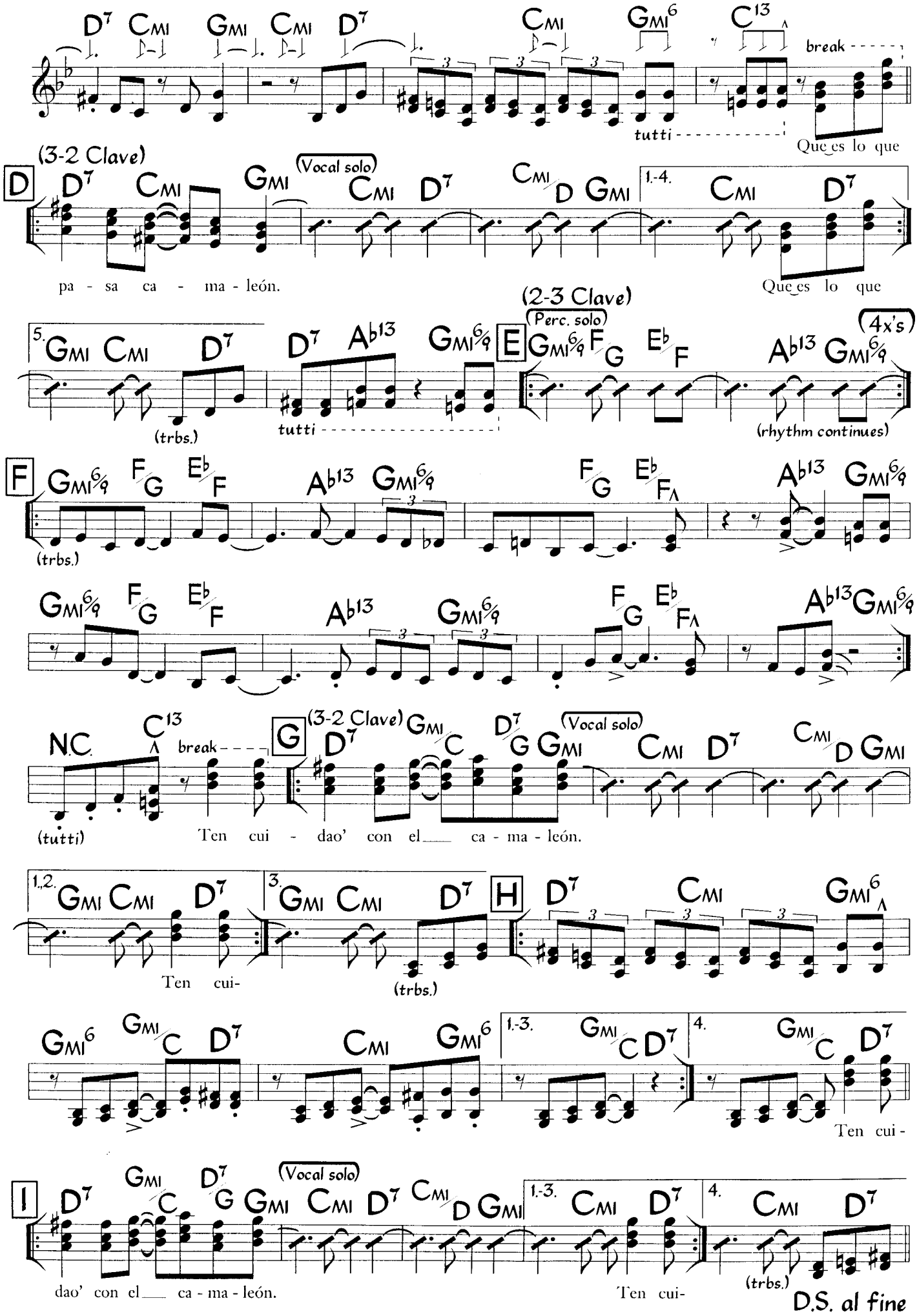
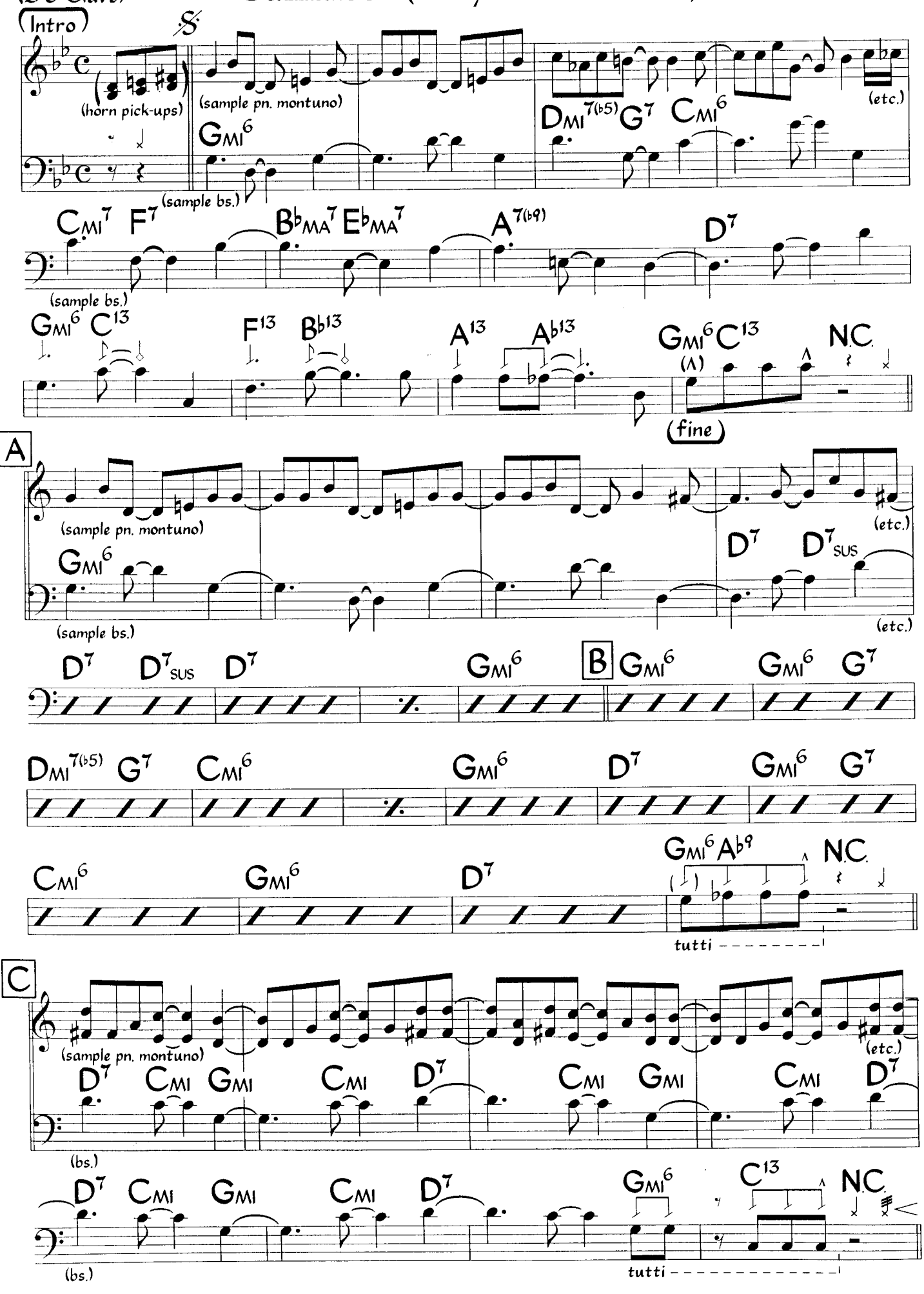
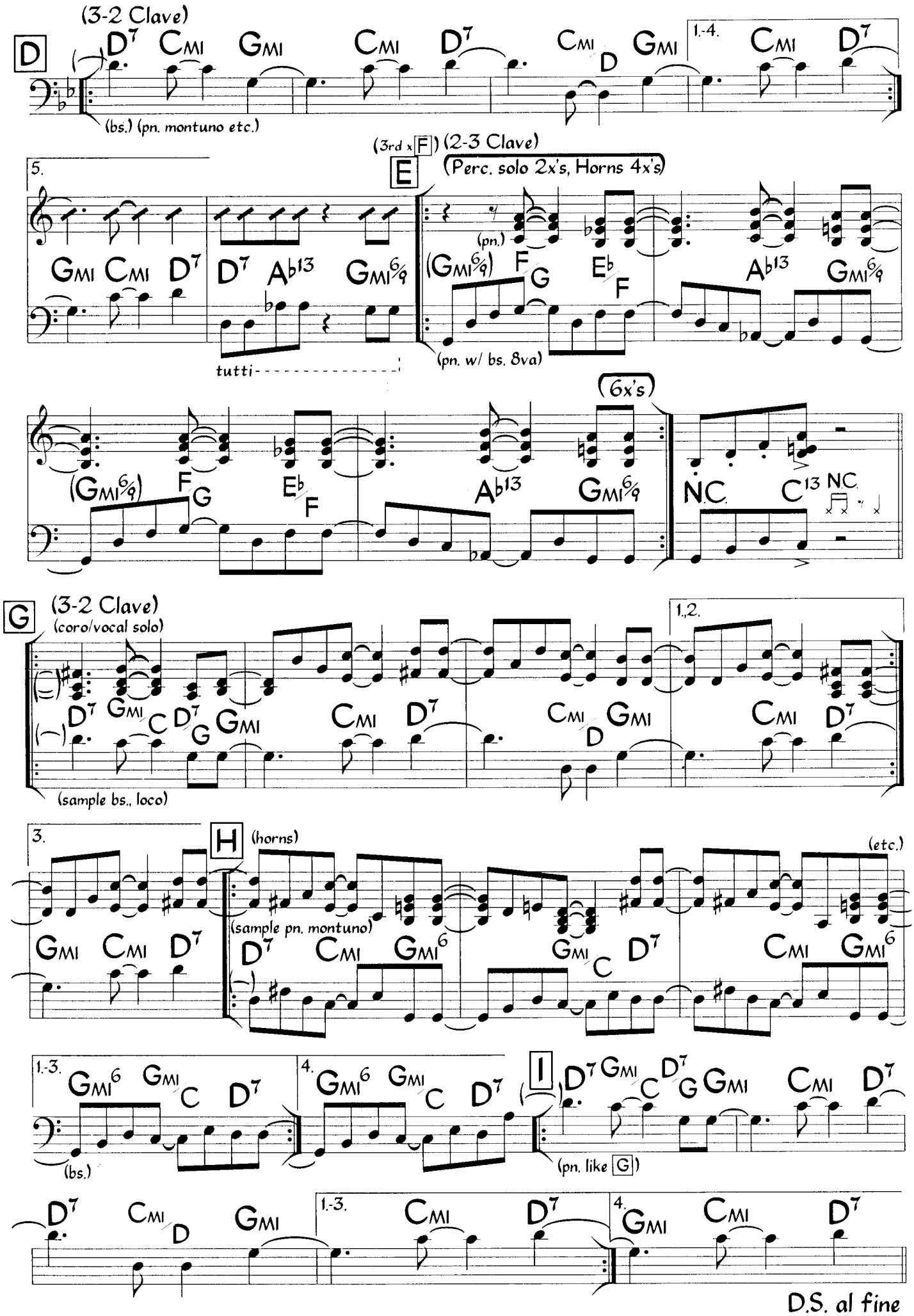

break
tutti
Que es lo que
(3-2 Clave)
D
(Vocal solo)
1.-4.
pa - sa ca - ma - león.
Que es lo que
(2-3 Clave)
5.
(trbs.)
tutti
E
Perc. solo
4x's
(rhythm continues)
F
(trbs.)
NC.
break
(tutti)
G
(3-2 Clave)
Vocal solo
Ten cui - dao' con el ca - ma - león.
1.,2.
3.
Ten cui-
(trbs.)
H
1.-3.
4.
Ten cui-
I
Vocal solo
dao' con el ca - ma - león.
Ten cui-
(trbs.)
D.S. al fine

Son Montuno ♩ = 134
(2-3 Clave)

Camaleón (Rhythm Section)

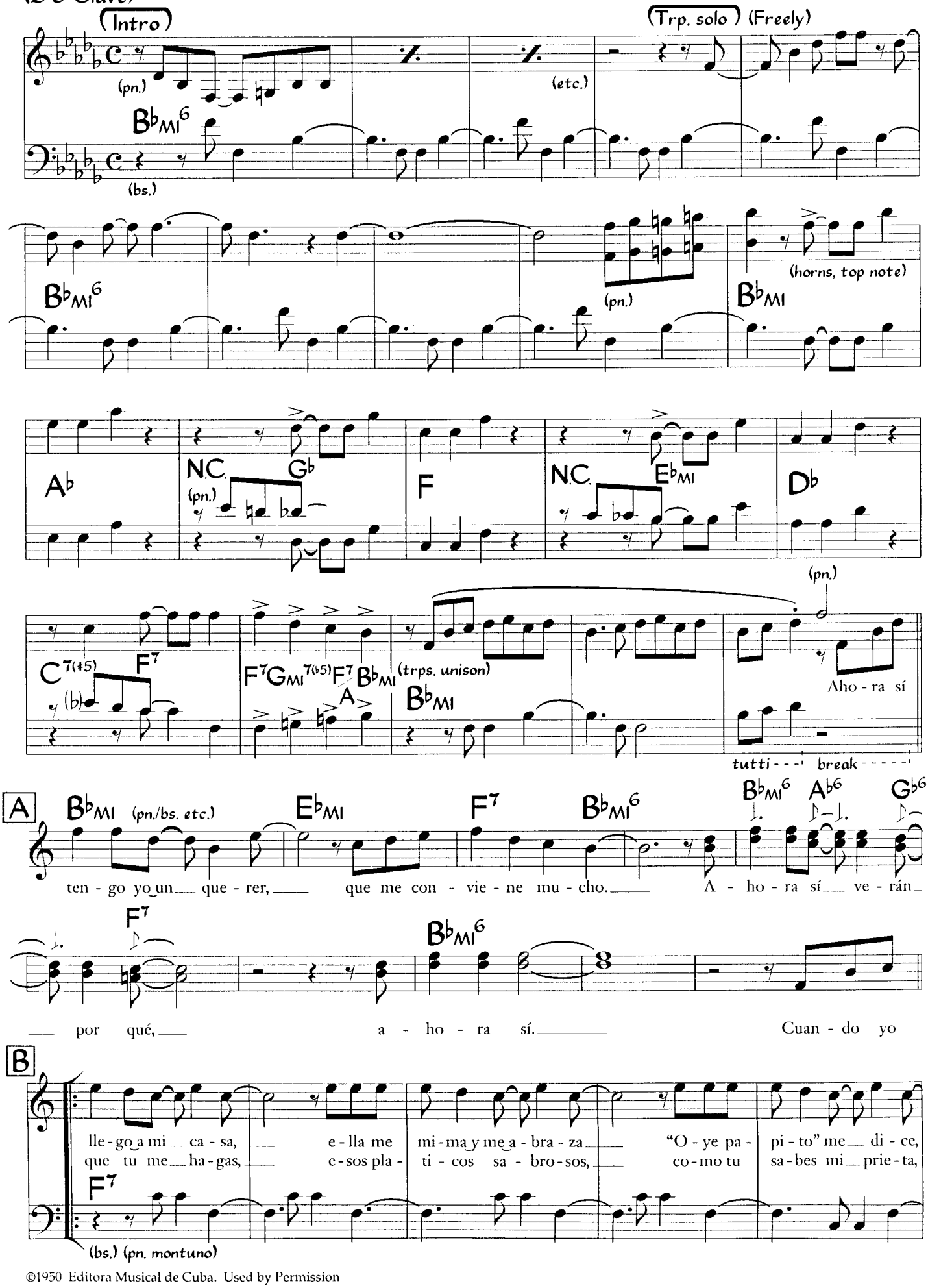



(3-2 Clave)
D
D7 CMI GMI CMI D7 CMI D GMI
1.-4. CMI D7
(bs.) (pn. montuno etc.)
(3rd x F)
E
(2-3 Clave)
(Perc. solo 2x's, Horns 4x's)
5.
GMI CMI D7
D7 Ab13 GMI6/9
tutti
(pn.)
(GMI6/9) F G Eb F Ab13 GMI6/9
(pn. w/ bs. 8va)
6x's
(GMI6/9) F G Eb F Ab13 GMI6/9
NC. C13 NC.
G
(3-2 Clave)
(coro/vocal solo)
1.,2.
D7 GMI C D7 G GMI CMI D7 CMI D GMI CMI D7
(sample bs., loco)
3.
H
(horns)
(etc.)
GMI CMI D7
(sample pn. montuno)
D7 CMI GMI6 GMI C D7 CMI GMI6
1.-3. GMI6 GMI C D7
4. GMI6 GMI C D7
(bs.)
I
D7 GMI C D7 G GMI CMI D7
(pn. like G)
D7 CMI D GMI
1.-3. CMI D7
4. GMI CMI D7
D.S. al fine

Camina Y Prende El Fogón

Benigno Echmendia
(as played by Conjunto Chappotín)

Son ♩ = 154
(2-3 Clave)



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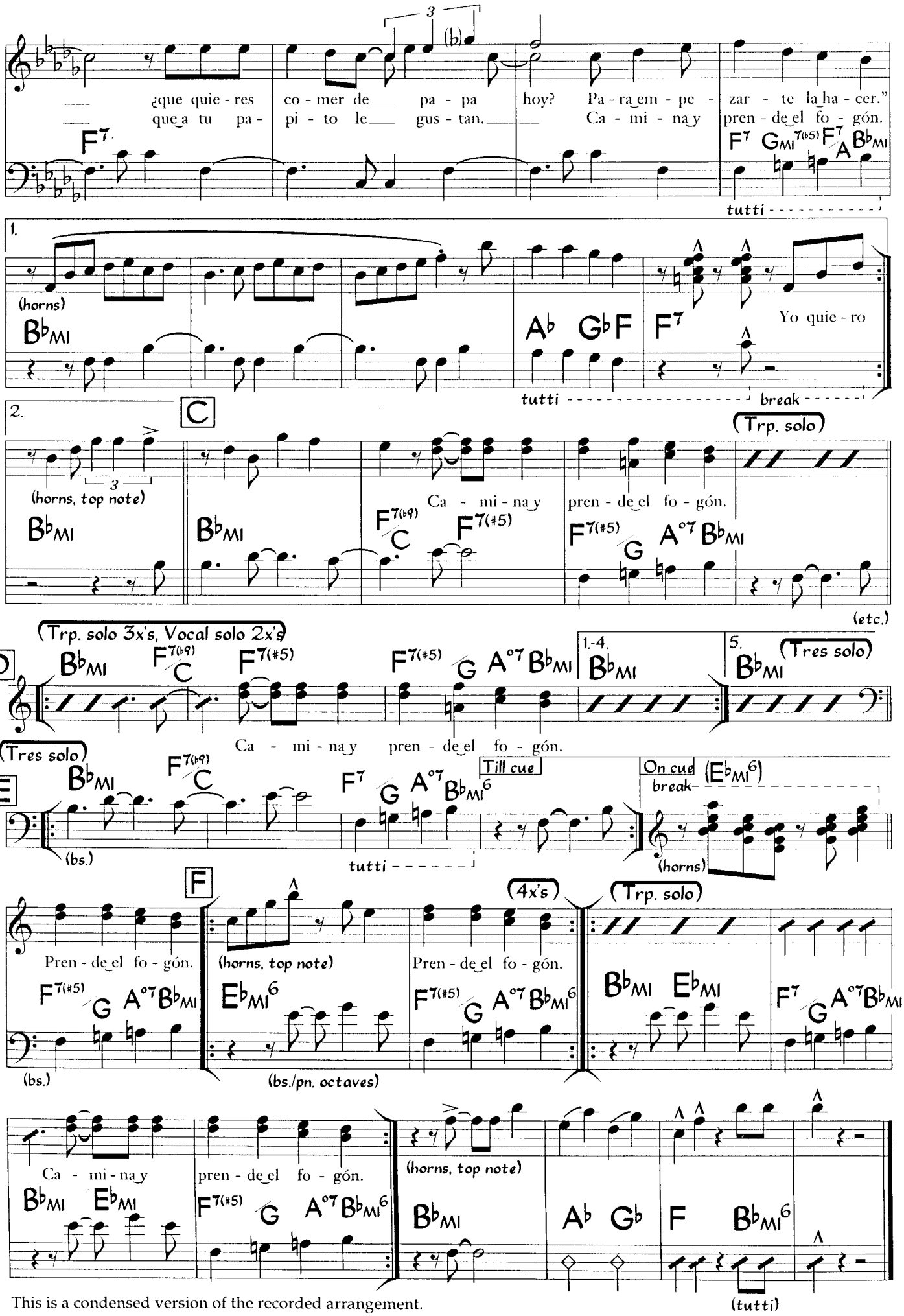
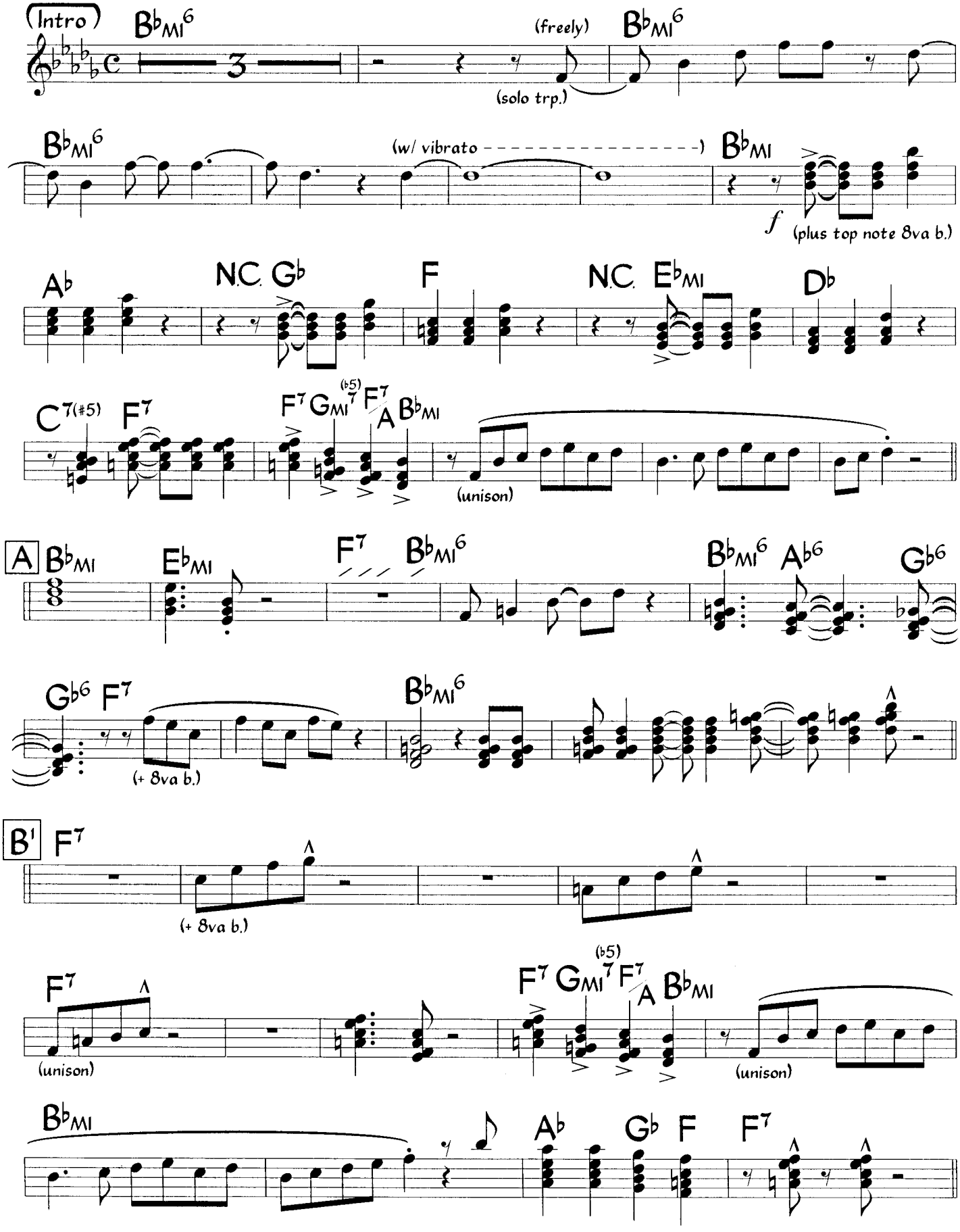
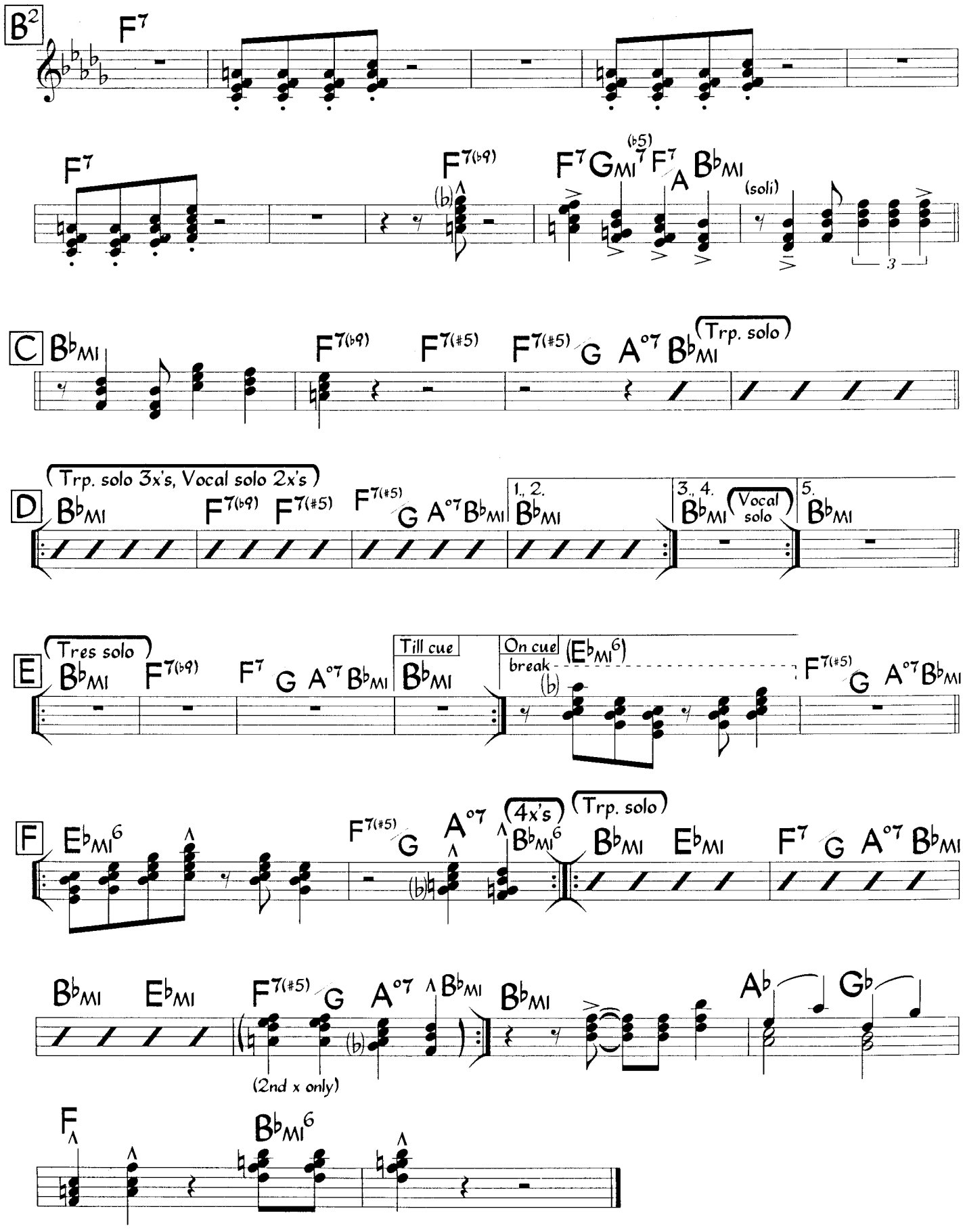


This is a condensed version of the recorded arrangement.

Camina Y Prende El Fogón (Horns)

Son ♩ = 154
(2-3 Clave)



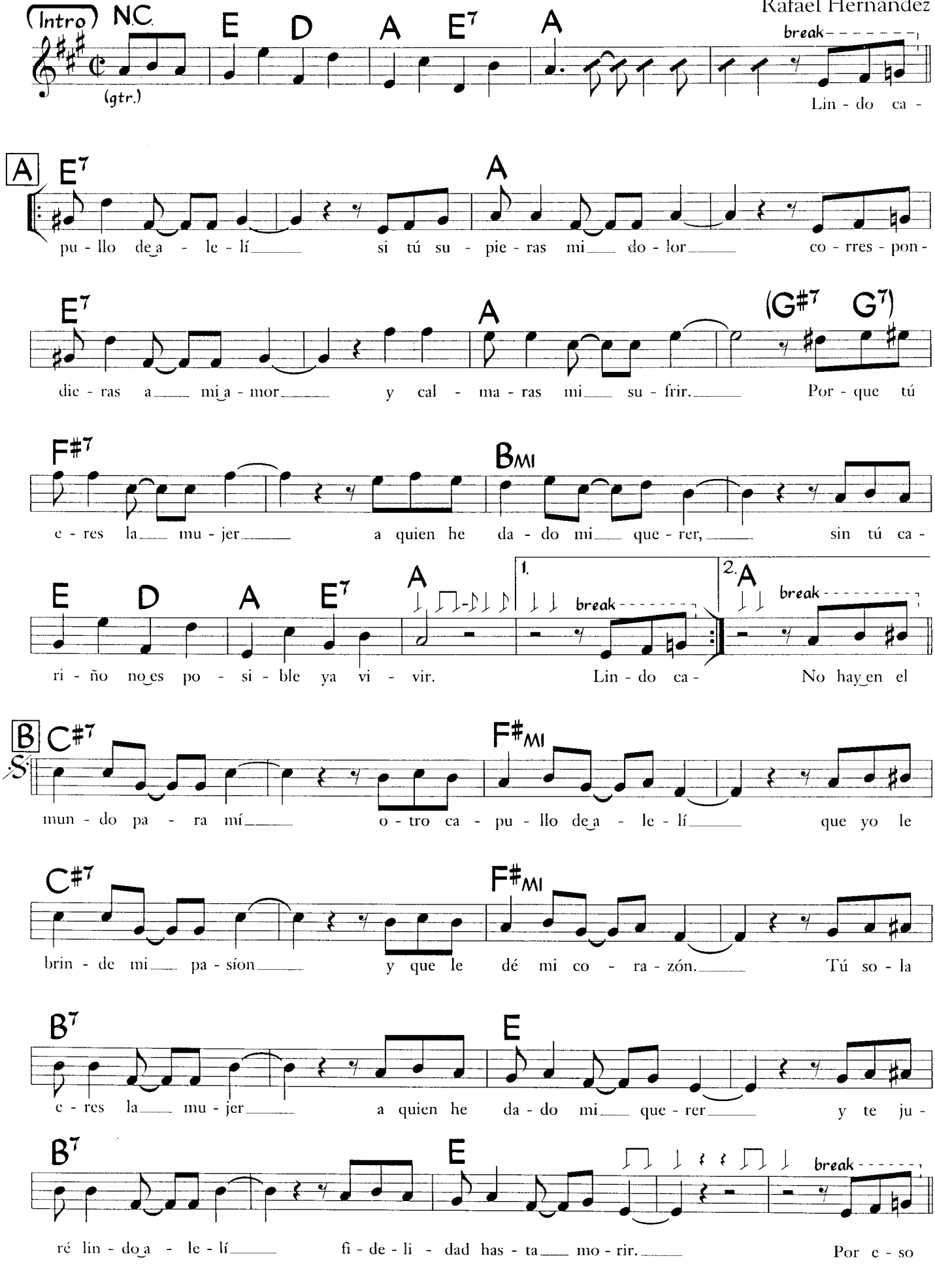


This is a condensed version of the recorded arrangement.
Note: B1 & B2 on this part are one repeated B section on the main part.

Capullito De Alelí

Son ♩ = 168
(3-2 Clave)

Rafael Hernández



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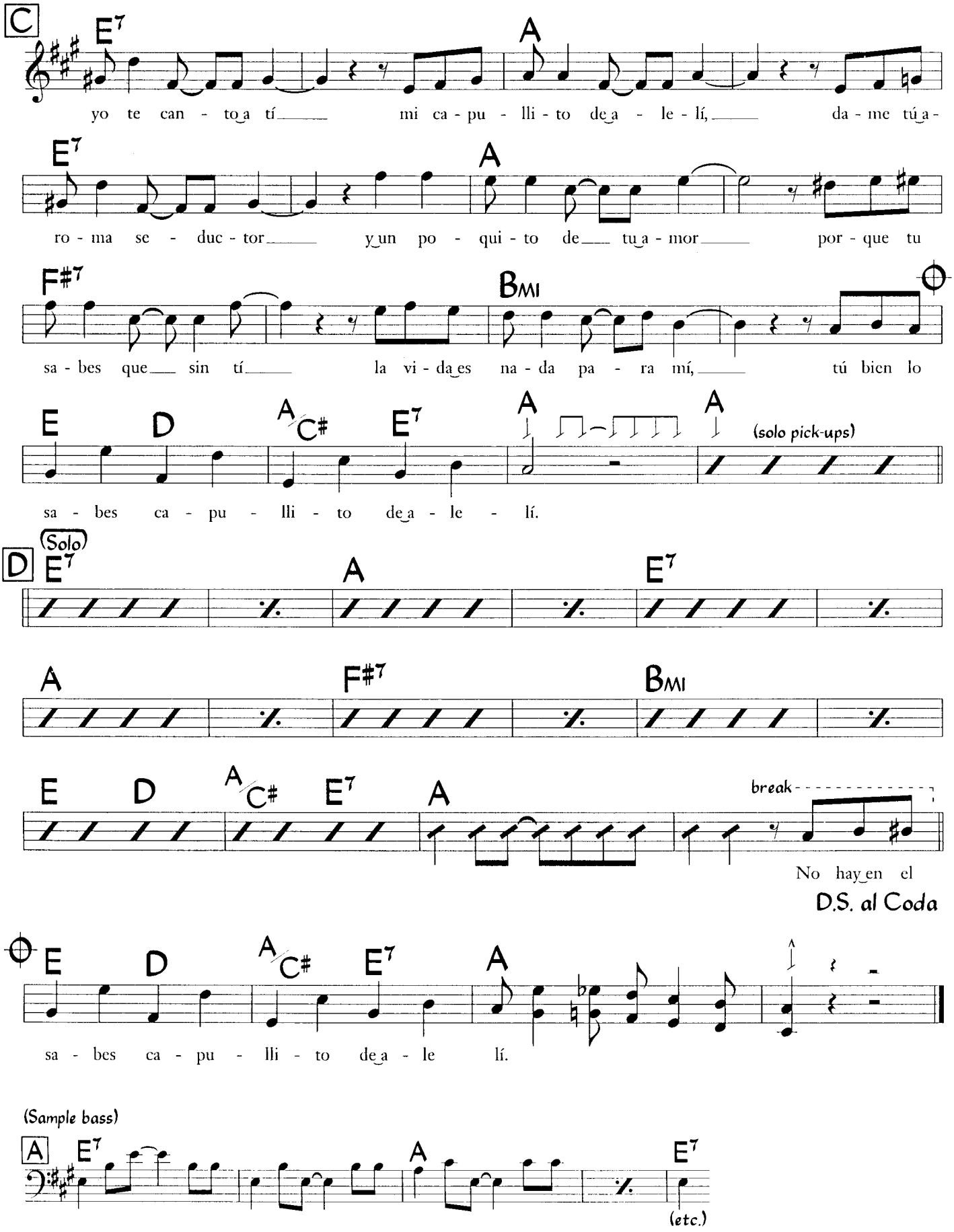
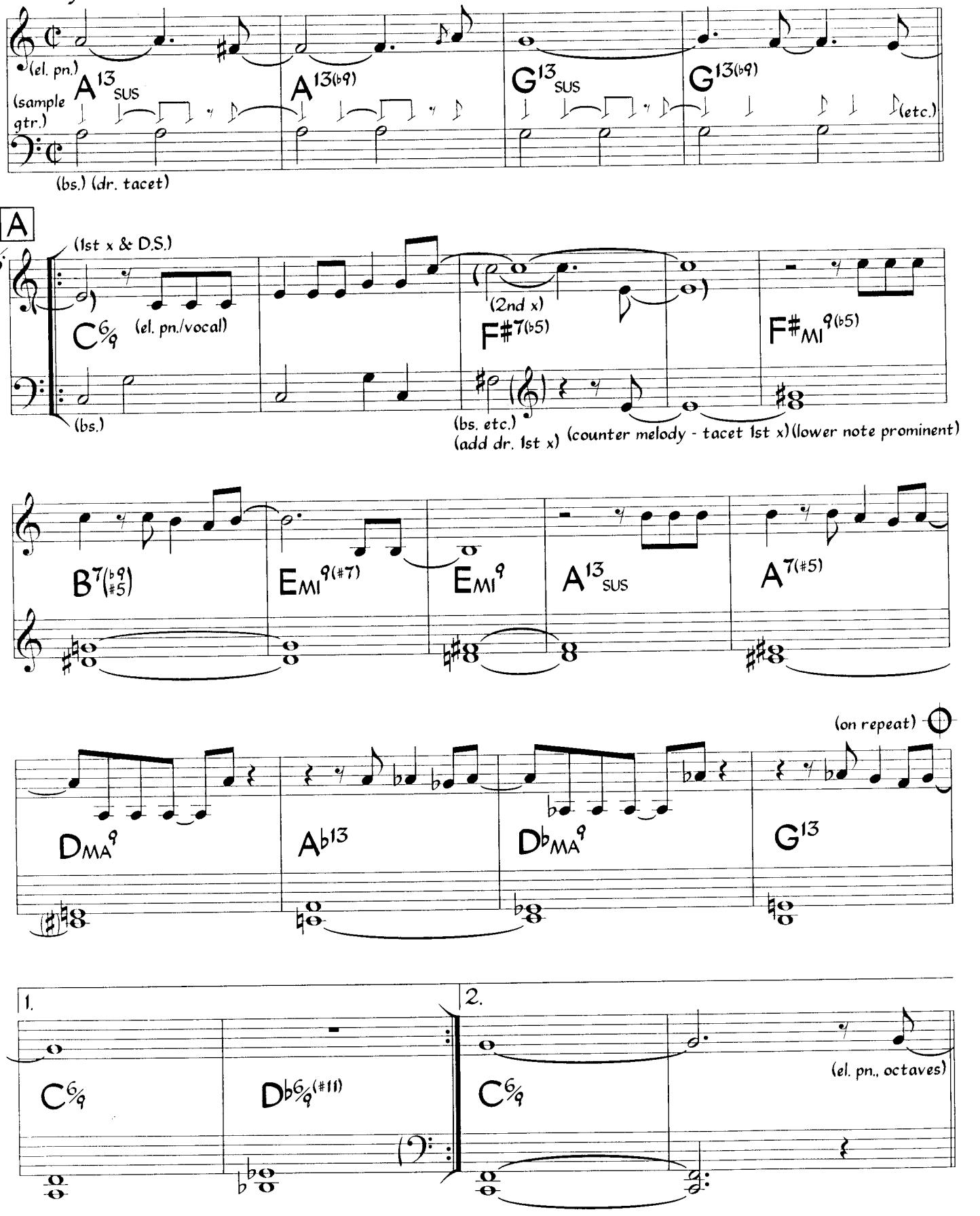

C
E7
A
yo te can - to a tí mi ca - pu - lli - to de a - le - lí, da - me tú a -
E7
A
ro - ma se - duc - tor y un po - qui - to de tu a - mor por - que tu
F#7
BMI
sa - bes que sin tí la vi - da es na - da pa - ra mí, tú bien lo
E
D
A/C#
E7
A
A
(solo pick-ups)
sa - bes ca - pu - lli - to de a - le - lí.
D
(Solo)
E7
A
E7
A
F#7
BMI
E
D
A/C#
E7
A
break
No hay en el
D.S. al Coda
E
D
A/C#
E7
A
sa - bes ca - pu - lli - to de a - le lí.
(Sample bass)
A
E7
A
E7
(etc.)

Cascade Of The Seven Waterfalls

Alex Malheiros
(as played by Azymuth)

Med. Ballad ♩ = 70
(Funky Samba)



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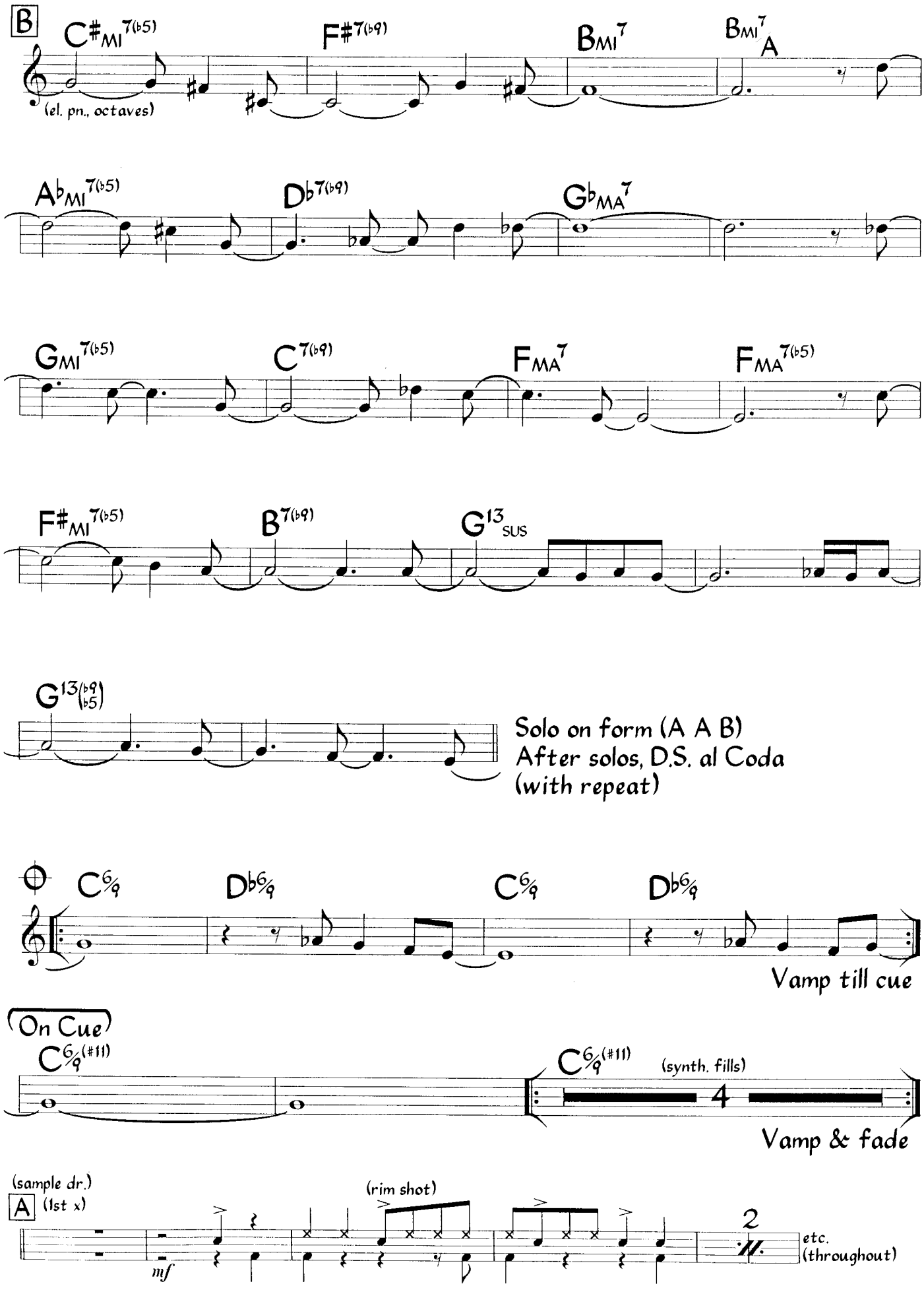
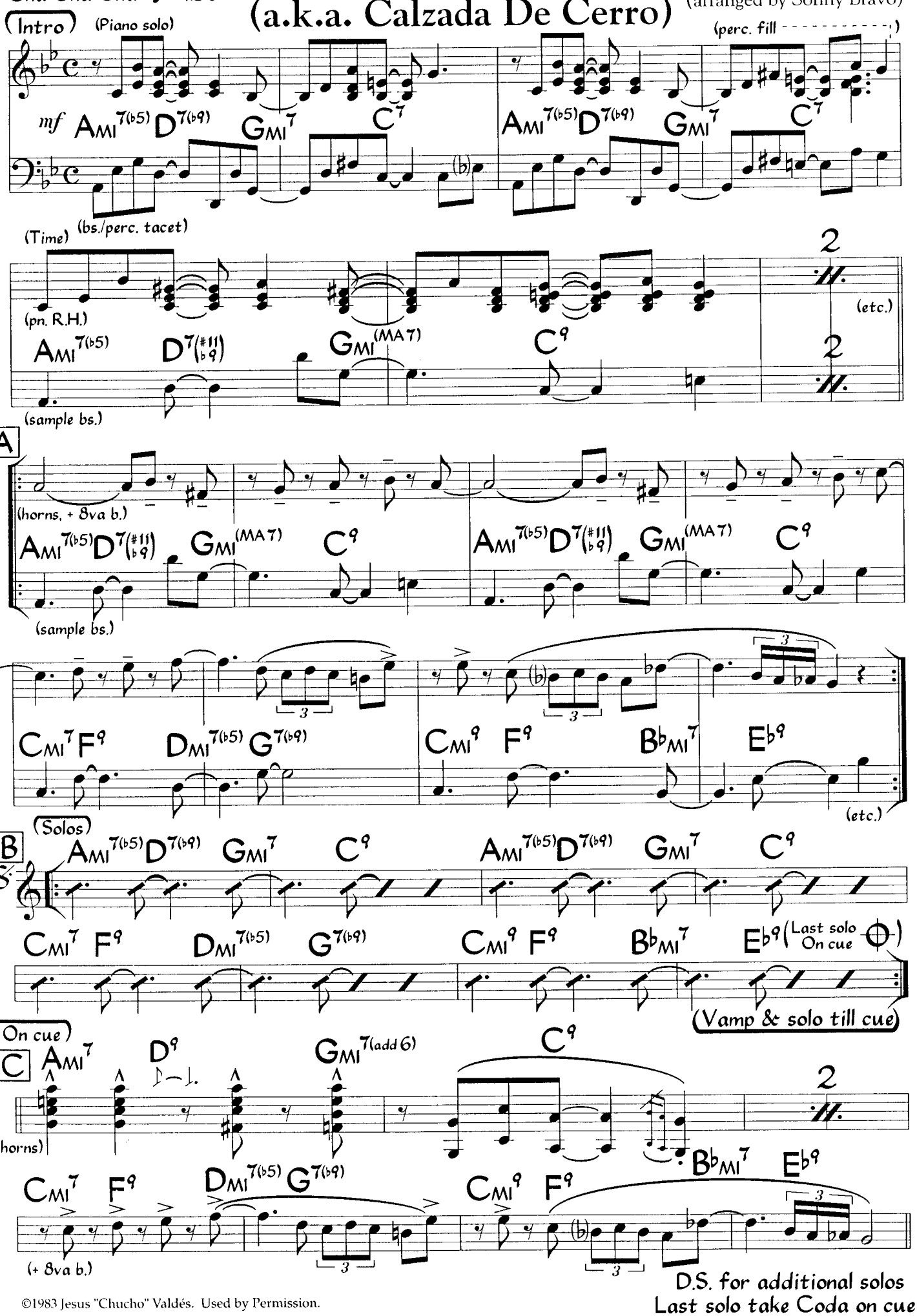

B
C#MI7(b5)
F#7(b9)
BMI7
BMI7
A
(el. pn., octaves)
AbMI7(b5)
Db7(b9)
GbMA7
GMI7(b5)
C7(b9)
FMA7
FMA7(b5)
F#MI7(b5)
B7(b9)
G13SUS
G13(b9 b5)
Solo on form (A A B)
After solos, D.S. al Coda
(with repeat)
C6/9
Db6/9
C6/9
Db6/9
Vamp till cue
On Cue
C6/9(#11)
C6/9(#11)
(synth. fills)
4
Vamp & fade
(sample dr.)
A
(1st x)
(rim shot)
mf
2
etc.
(throughout)

Cha-Cha-Chá
(a.k.a. Calzada De Cerro)

Jesús "Chucho" Valdés
(as played by Tito Puente)
(arranged by Sonny Bravo)

Cha-Cha-Chá ♩ = 120



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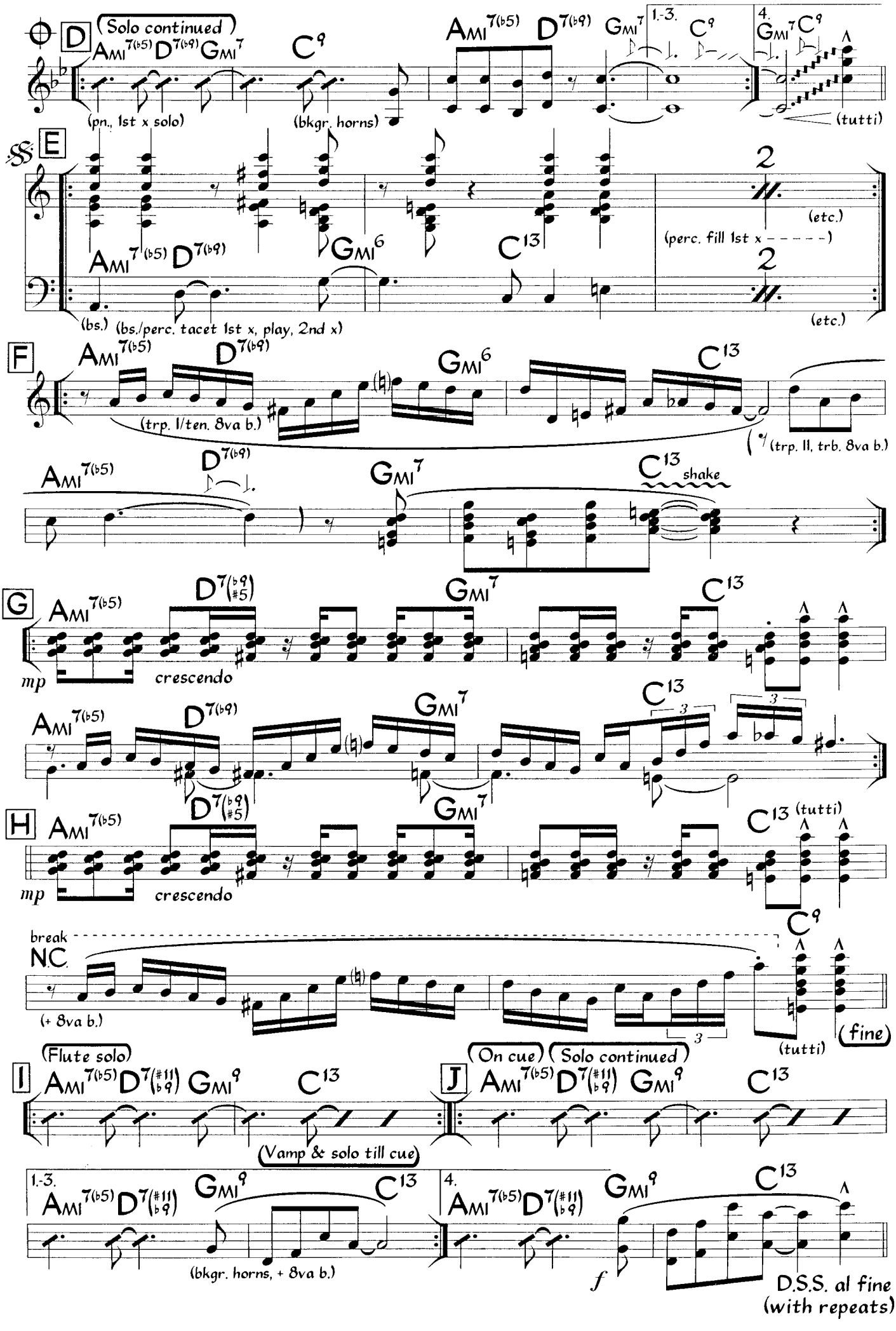
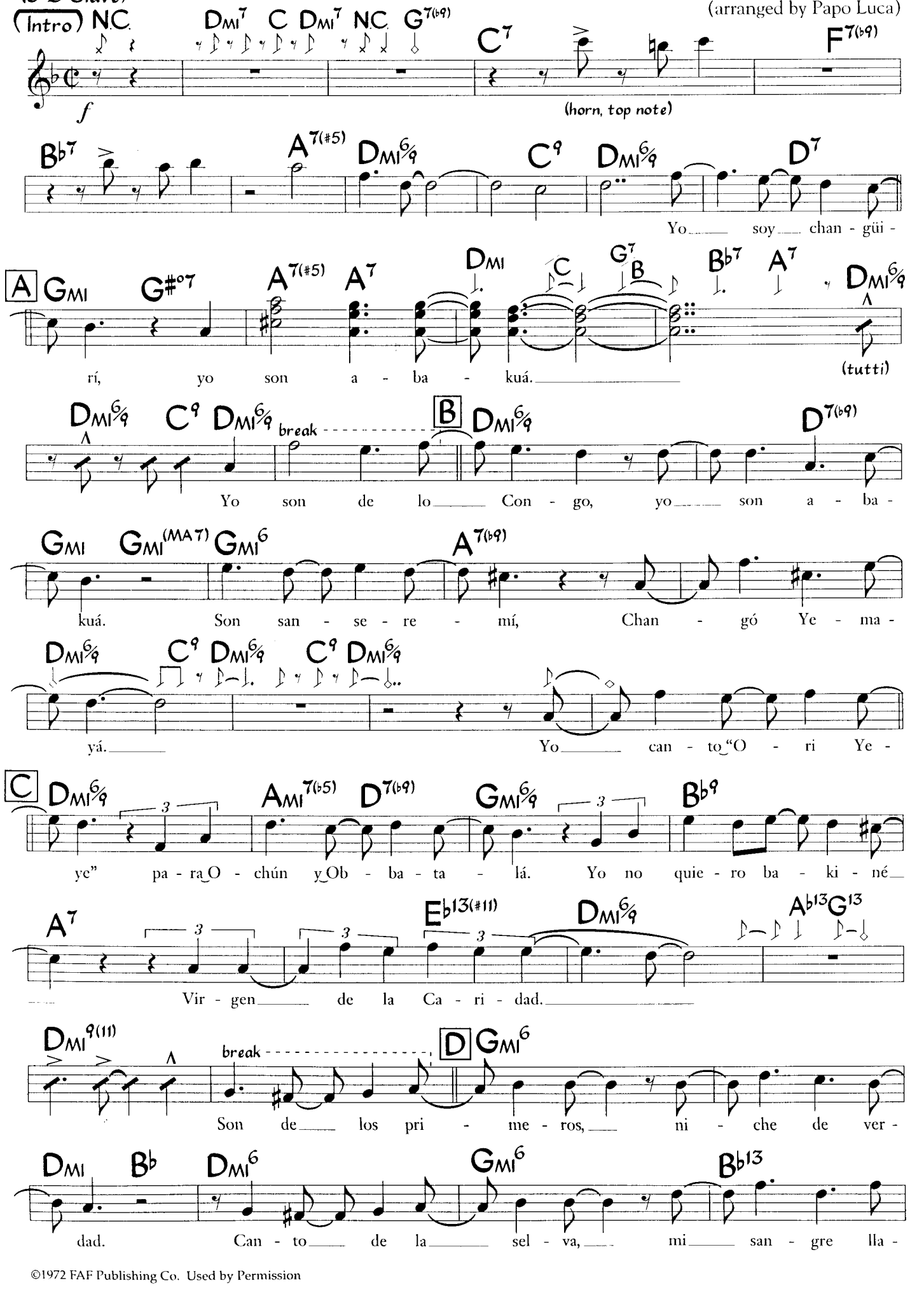

D
(Solo continued)
Ami7(b5) D7(b9) Gmi7 C9
Ami7(b5) D7(b9) Gmi7 1.-3. C9 4. Gmi7 C9
(pn., 1st x solo)
(bkgr. horns)
(tutti)
E
Ami7(b5) D7(b9) Gmi6 C13
2
(etc.)
(perc. fill 1st x - - - - -)
(bs.)
(bs./perc. tacet 1st x, play, 2nd x)
F
Ami7(b5) D7(b9) Gmi6 C13
(trp. I/ten. 8va b.)
(trp. II, trb. 8va b.)
Ami7(b5) D7(b9) Gmi7 C13 shake
G
Ami7(b5) D7(b9 #5) Gmi7 C13
mp
crescendo
Ami7(b5) D7(b9) Gmi7 C13
3
H
Ami7(b5) D7(b9 #5) Gmi7 C13 (tutti)
mp
crescendo
break
N.C.
C9
(+ 8va b.)
(tutti)
fine
(Flute solo)
I
Ami7(b5) D7(#11 b9) Gmi9 C13
(Vamp & solo till cue)
(On cue) (Solo continued)
J
Ami7(b5) D7(#11 b9) Gmi9 C13
1.-3.
Ami7(b5) D7(#11 b9) Gmi9 C13
(bkgr. horns, + 8va b.)
4.
Ami7(b5) D7(#11 b9) Gmi9 C13
f
D.S.S. al fine
(with repeats)

Changüirí

Guaracha ♩ = 104
(3-2 Clave)

Luigi Texidor
(as played by The Puerto Rico All-Stars)
(arranged by Papo Luca)



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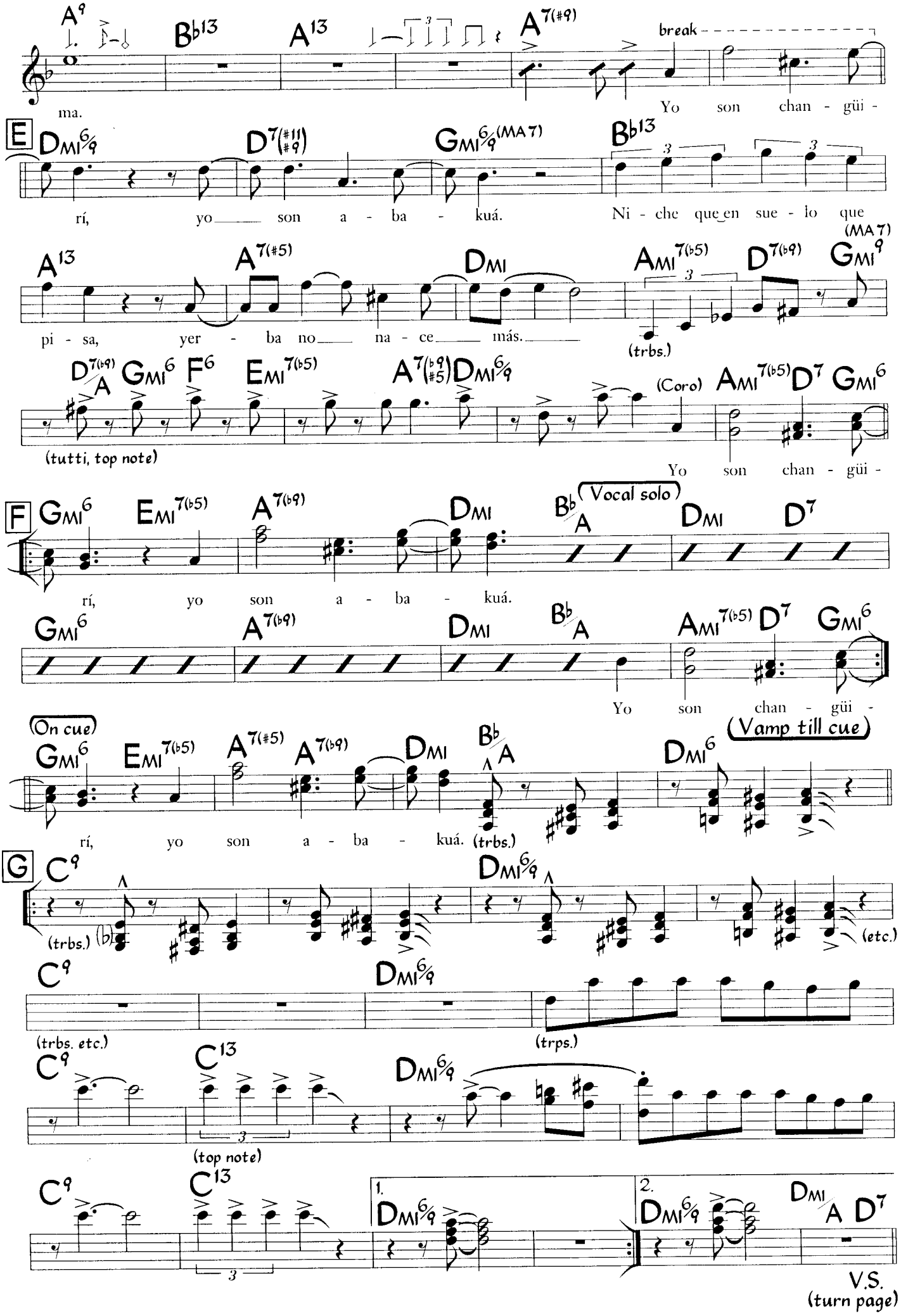
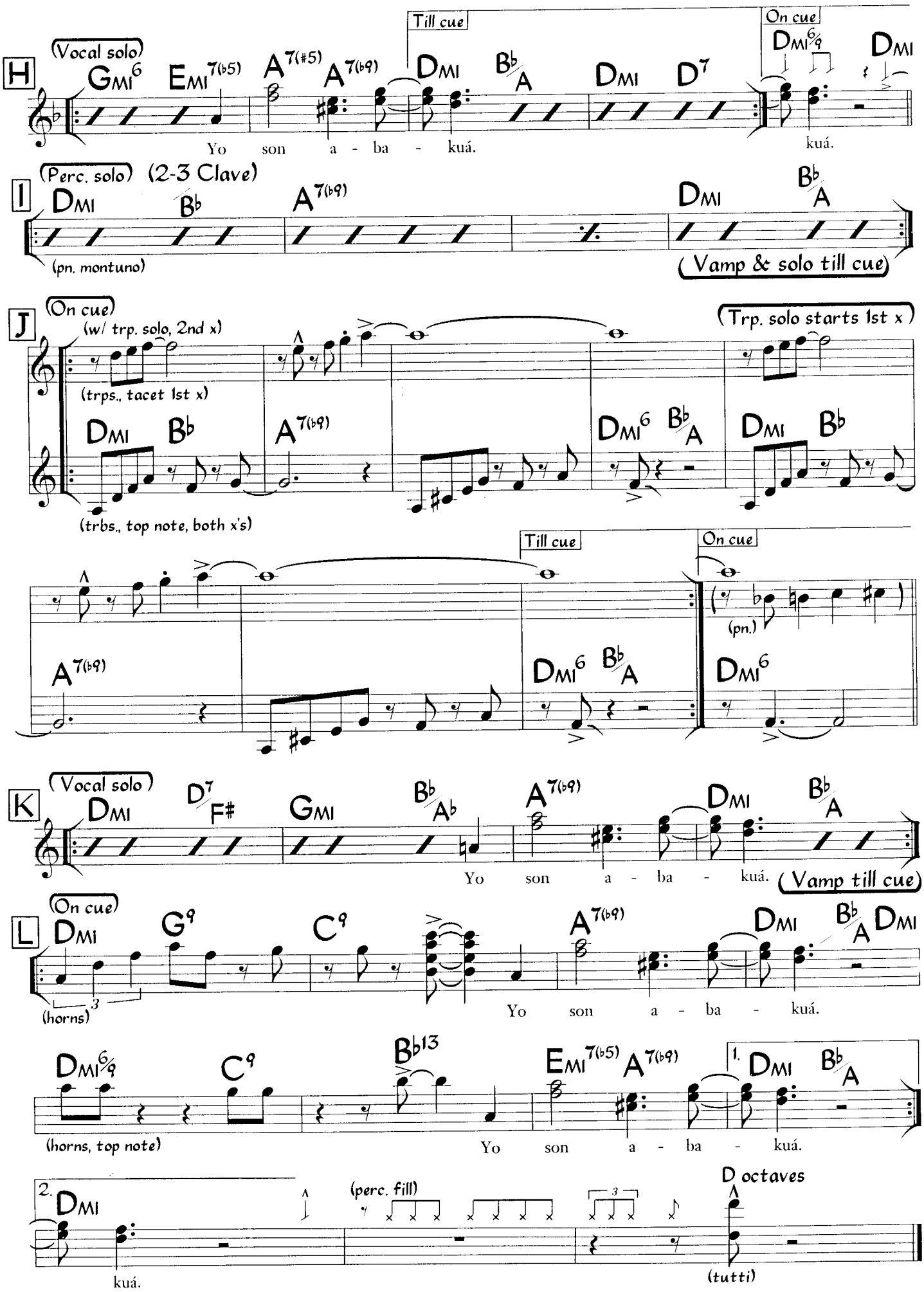
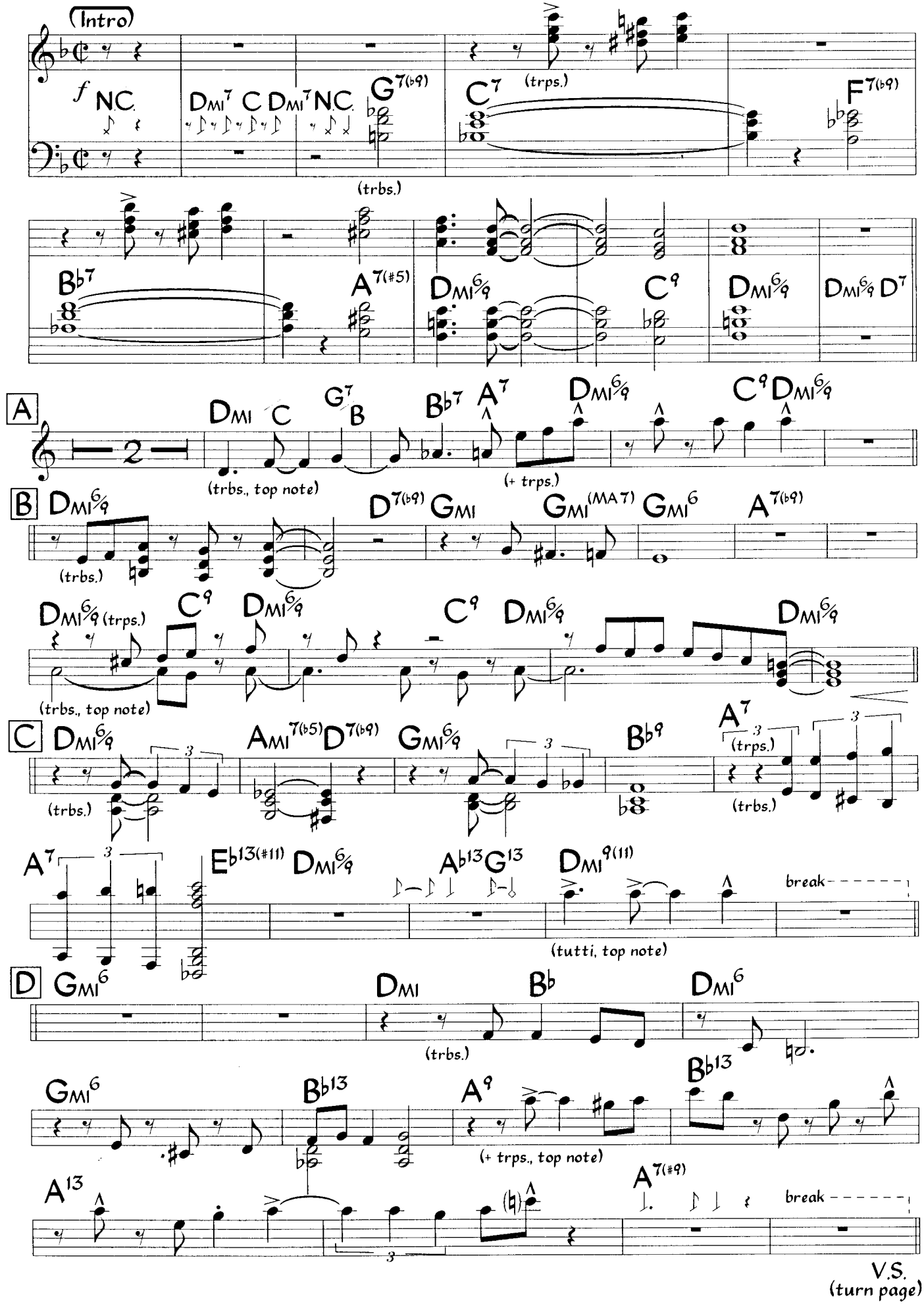

A9
Bb13
A13
A7(#9)
break
ma.
Yo son chan - güi -
E
DMI6/9
D7(#11/#9)
GMI6/9(MA7)
Bb13
rí, yo son a - ba - kuá.
Ni - che que en sue - lo que
A13
A7(#5)
DMI
AMI7(b5)
D7(b9)
GMI9(MA7)
pi - sa, yer - ba no na - ce más.
(trbs.)
D7(b9)/A
GMI6
F6
EMI7(b5)
A7(b9/#5)
DMI6/9
(Coro)
AMI7(b5)
D7
GMI6
(tutti, top note)
Yo son chan - güi -
F
GMI6
EMI7(b5)
A7(b9)
DMI
Bb/A
(Vocal solo)
DMI
D7
rí, yo son a - ba - kuá.
GMI6
A7(b9)
DMI
Bb/A
AMI7(b5)
D7
GMI6
Yo son chan - güi -
(On cue)
GMI6
EMI7(b5)
A7(#5)
A7(b9)
DMI
Bb/A
DMI6
(Vamp till cue)
rí, yo son a - ba - kuá.
(trbs.)
G
C9
DMI6/9
(trbs.)
(etc.)
C9
DMI6/9
(trbs. etc.)
(trps.)
C9
C13
DMI6/9
(top note)
C9
C13
1.
DMI6/9
2.
DMI6/9
DMI/A
D7
V.S.
(turn page)



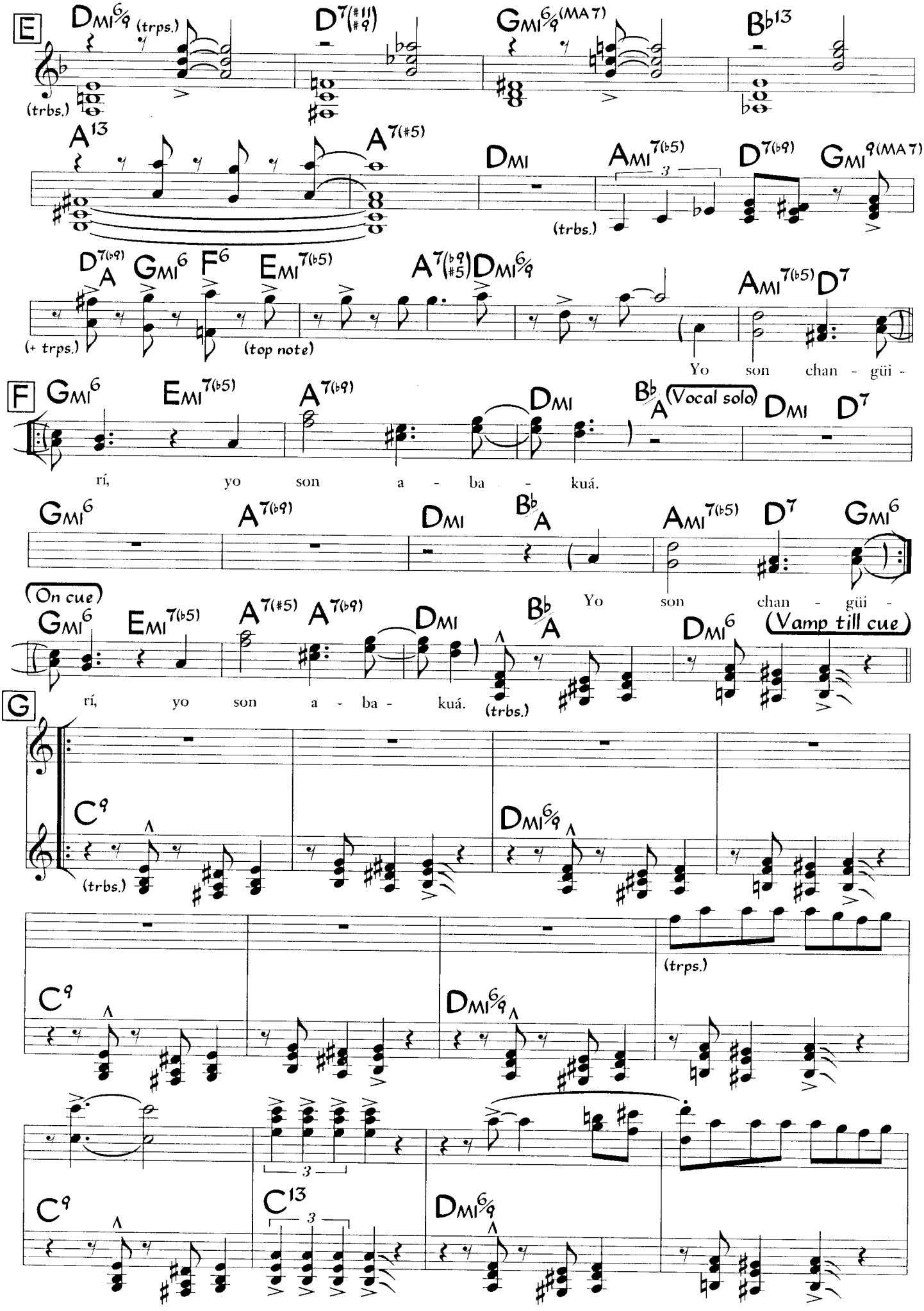
This is a condensed version of the recorded arrangement.

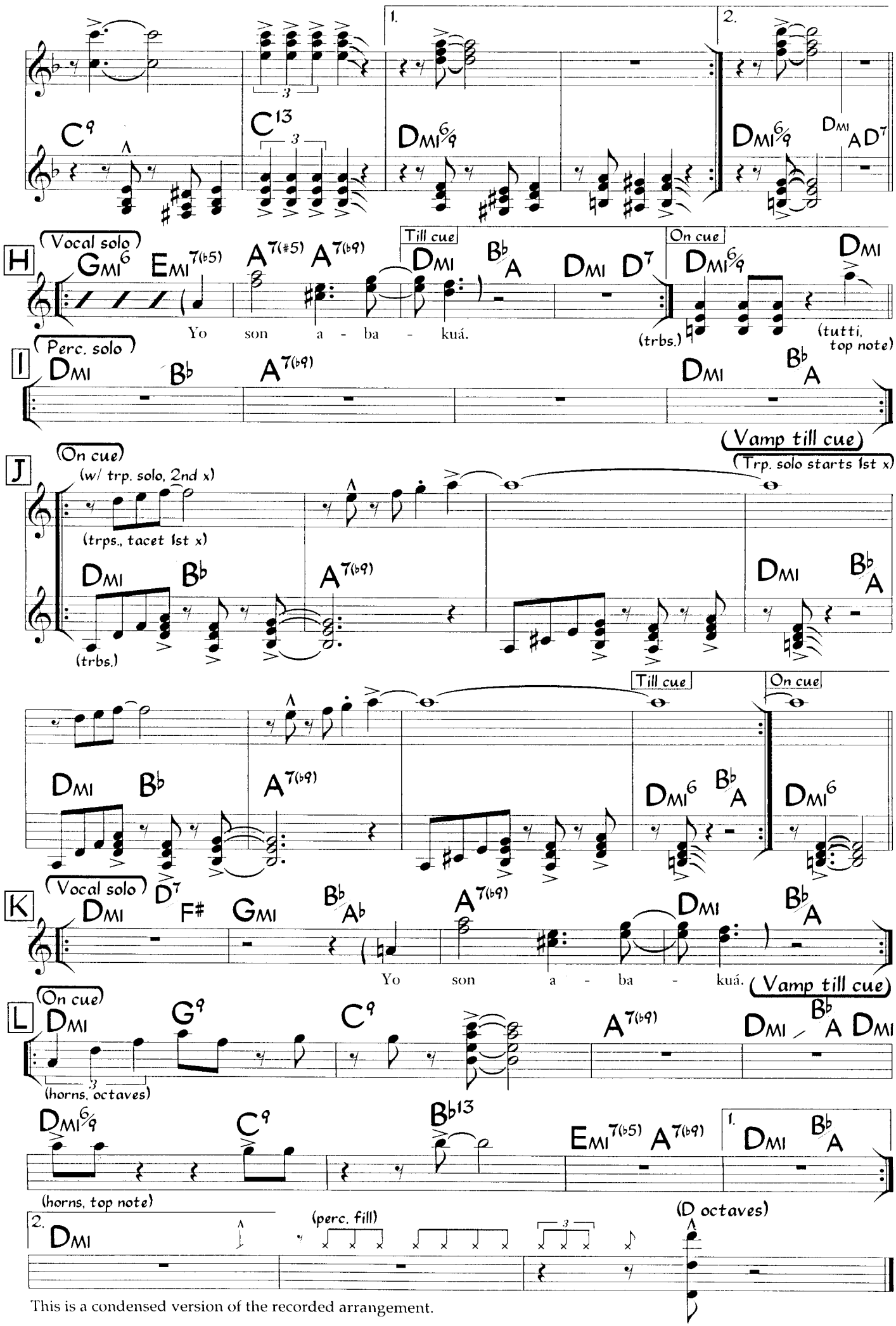
Changüirí (Horns)

Guaracha ♩ = 104
(3-2 Clave)



V.S.
(turn page)

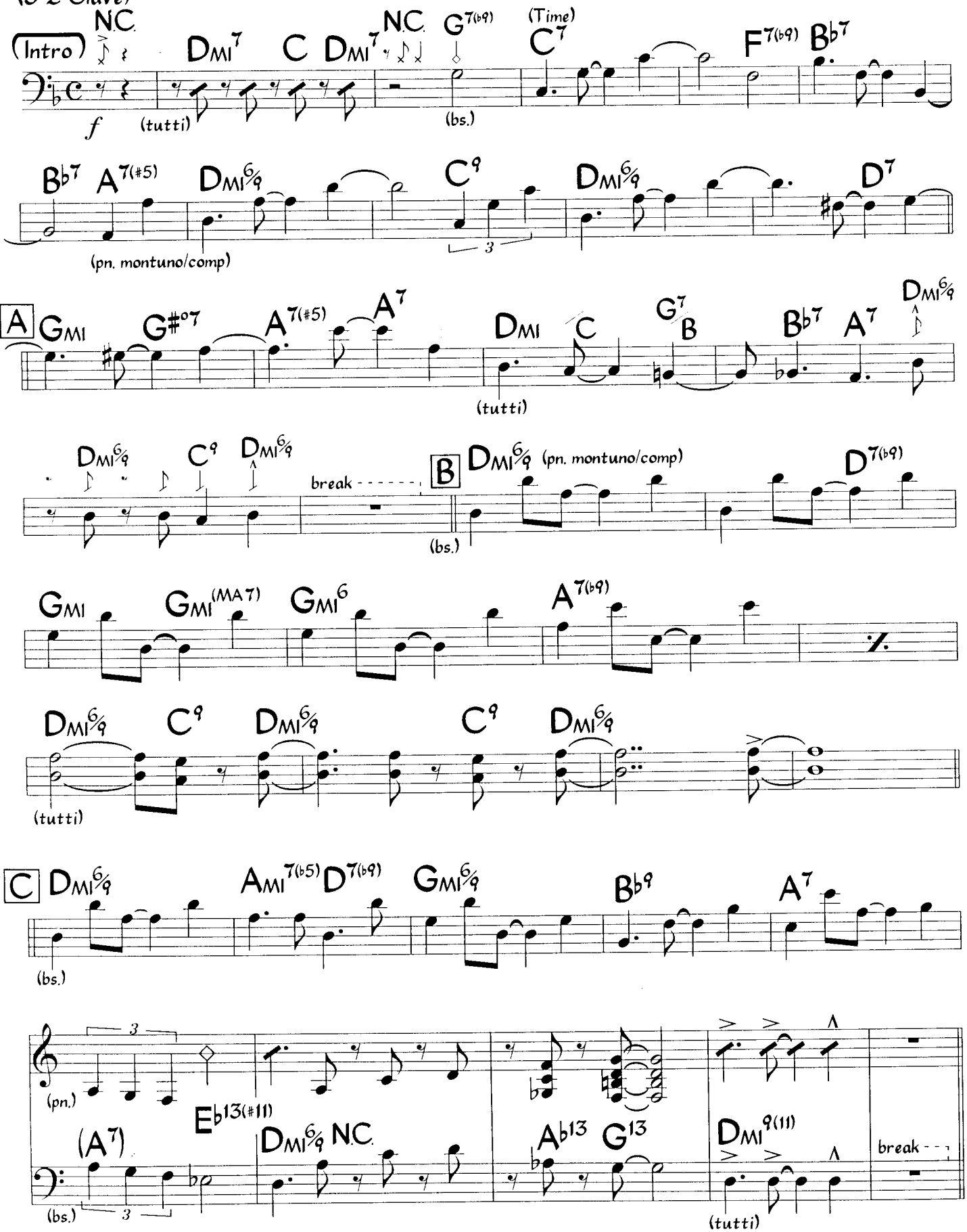

E
DMI6/9 (trps.)
D7(#11 #9)
GMI6/9(MA7)
Bb13
(trbs.)
A13
A7(#5)
DMI
AMI7(b5)
3
D7(b9)
GMI9(MA7)
(trbs.)
D7(b9) A
GMI6
F6
EMI7(b5)
A7(b9 #5)
DMI6/9
AMI7(b5) D7
(+ trps.)
(top note)
Yo son chan - güi -
F
GMI6
EMI7(b5)
A7(b9)
DMI
Bb/A
(Vocal solo)
DMI D7
rí, yo son a - ba - kuá.
GMI6
A7(b9)
DMI
Bb/A
AMI7(b5) D7 GMI6
Yo son chan - güi -
(On cue)
GMI6
EMI7(b5)
A7(#5) A7(b9)
DMI
Bb/A
DMI6
(Vamp till cue)
rí, yo son a - ba - kuá.
(trbs.)
G
C9
(trbs.)
DMI6/9
(trps.)
C9
DMI6/9
C9
3
C13
3
DMI6/9

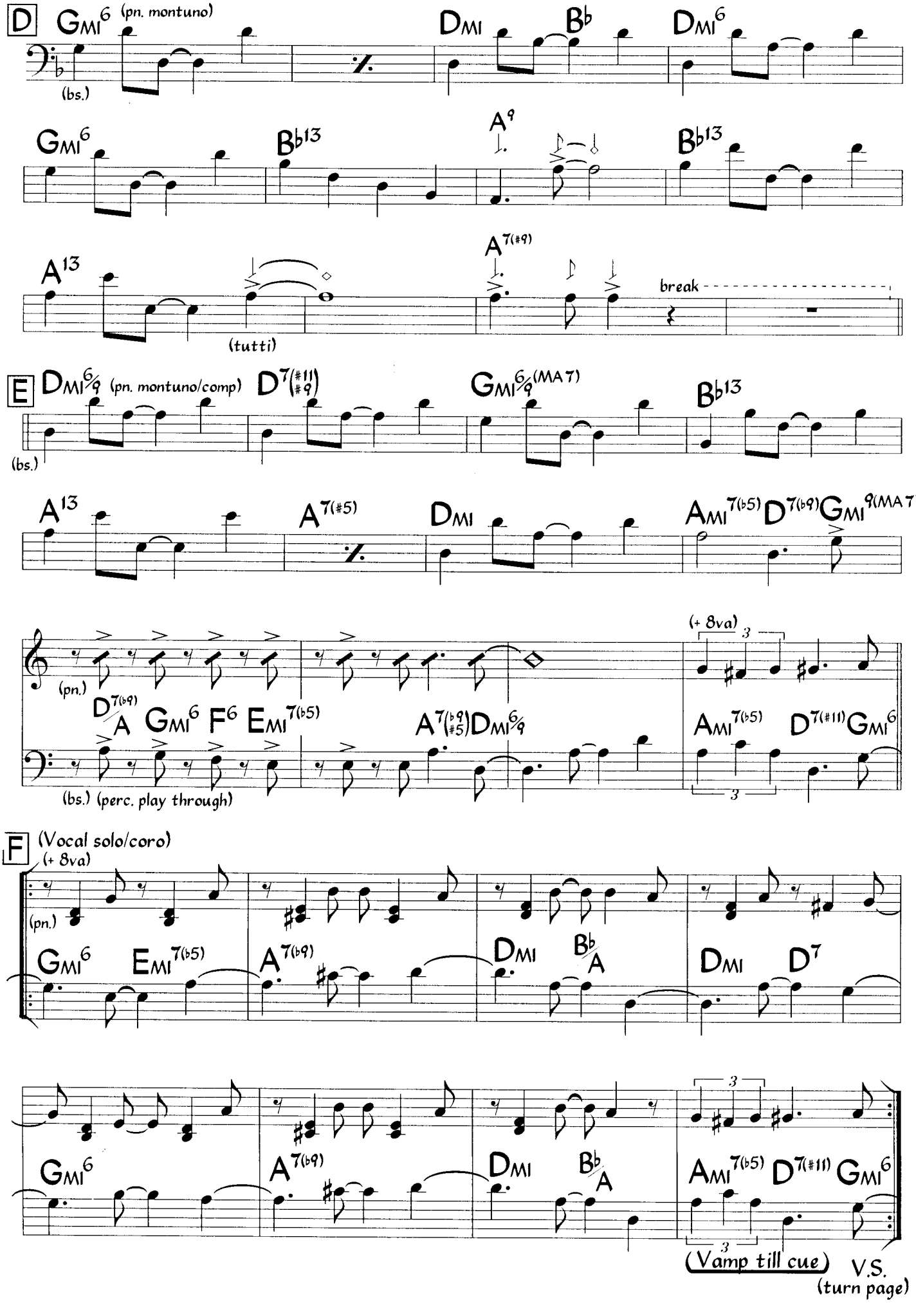


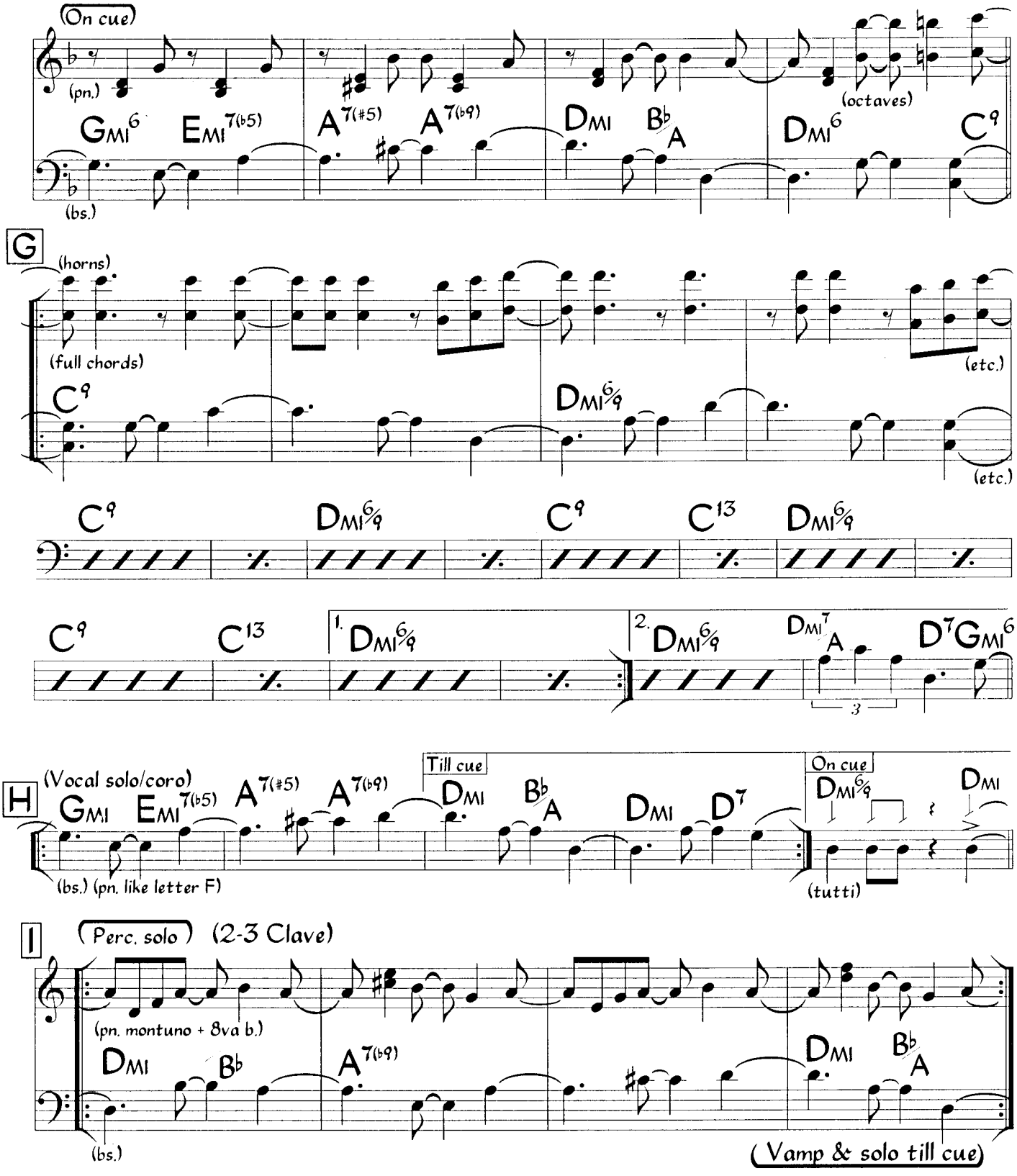
This is a condensed version of the recorded arrangement.

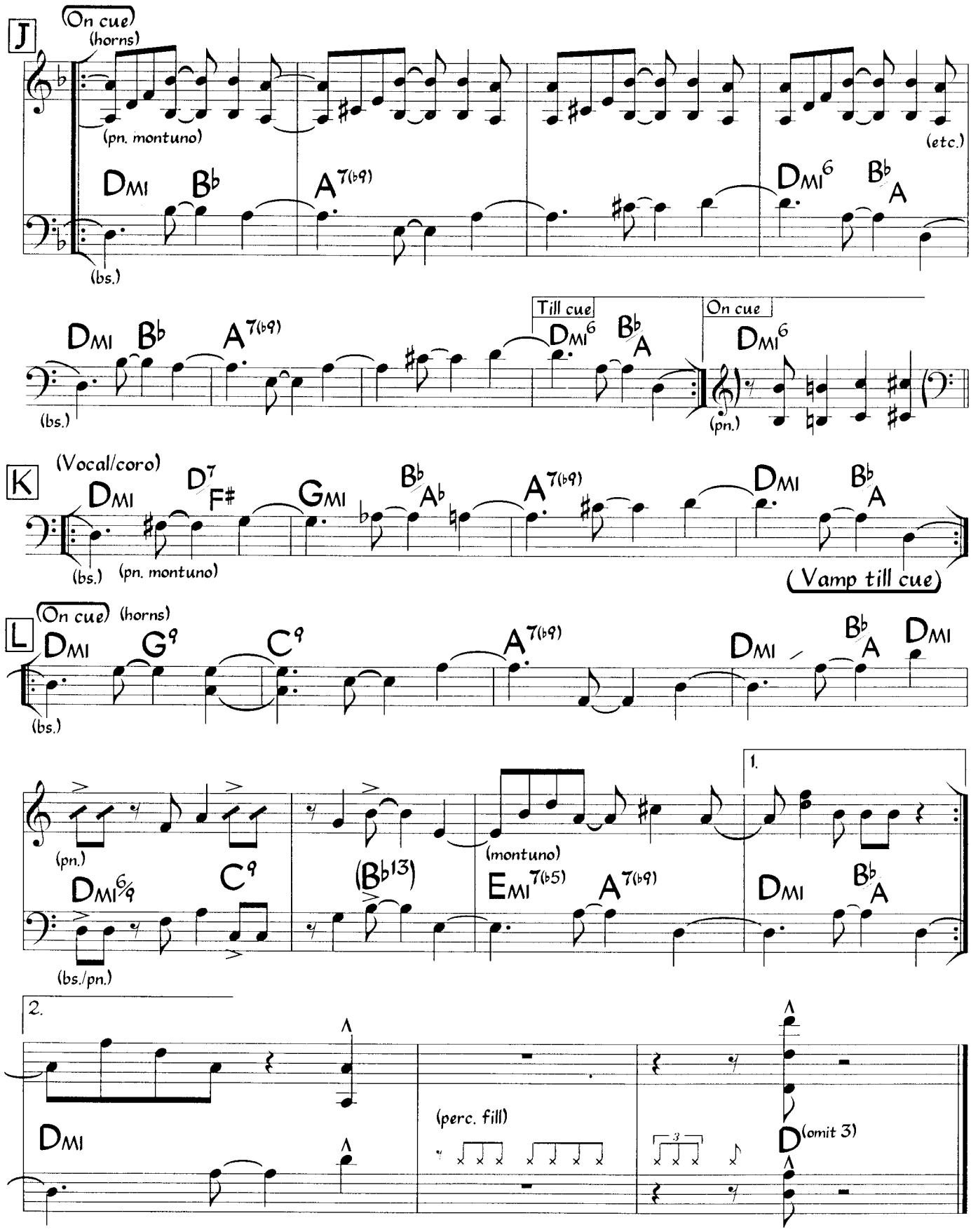
Changüirí (Rhythm Section)

Guaracha ♩ = 104
(3-2 Clave)




D
Gmi6 (pn. montuno)
(bs.)
Dmi
Bb
Dmi6
Gmi6
Bb13
A9
Bb13
A13
(tutti)
A7(#9)
break
E
Dmi6/9 (pn. montuno/comp)
D7(#11/#9)
Gmi6/9(MA7)
Bb13
(bs.)
A13
A7(#5)
Dmi
Ami7(b5) D7(b9) Gmi9(MA7)
(pn.)
(+ 8va)
3
D7(b9)/A Gmi6 F6 Emi7(b5)
A7(b9/#5) Dmi6/9
Ami7(b5) D7(#11) Gmi6
3
(bs.) (perc. play through)
F
(Vocal solo/coro)
(+ 8va)
(pn.)
Gmi6 Emi7(b5)
A7(b9)
Dmi Bb/A
Dmi D7
Gmi6
A7(b9)
Dmi Bb/A
3
Ami7(b5) D7(#11) Gmi6
3
(Vamp till cue)
V.S.
(turn page)


On cue
(pn.)
(bs.)
(octaves)
Gmi6 Emi7(b5) A7(#5) A7(b9) Dmi Bb/A Dmi6 C9
G
(horns)
(full chords)
(etc.)
(etc.)
C9 Dmi6/9 C9 C13 Dmi6/9
C9 C13 1. Dmi6/9 2. Dmi6/9 Dmi7/A D7 Gmi6
3
H
(Vocal solo/coro)
Gmi Emi7(b5) A7(#5) A7(b9) Till cue Dmi Bb/A Dmi D7 On cue Dmi6/9 Dmi
(bs.) (pn. like letter F)
(tutti)
I
Perc. solo
(2-3 Clave)
(pn. montuno + 8va b.)
(bs.)
Dmi Bb A7(b9) Dmi Bb/A
(Vamp & solo till cue)

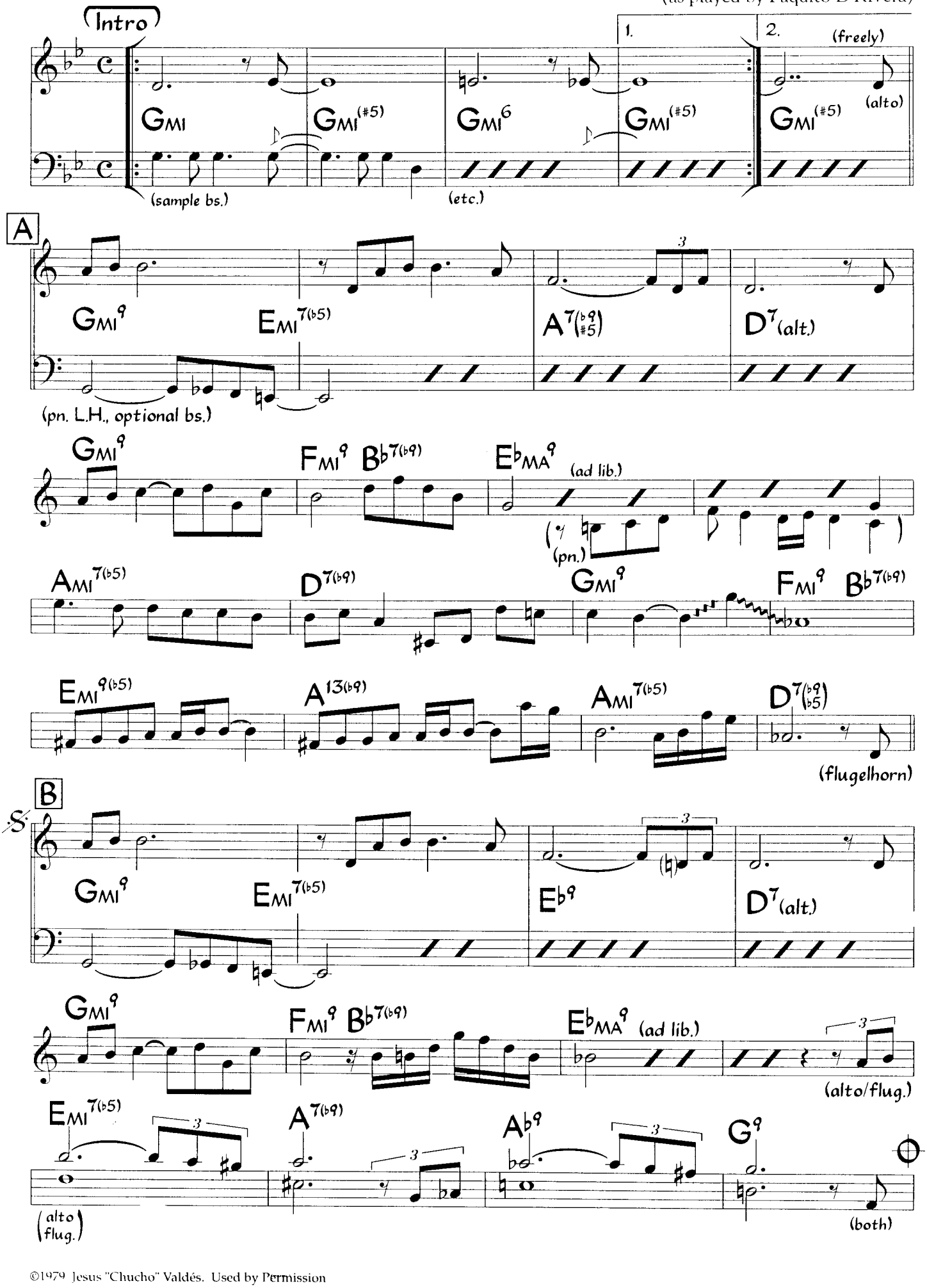


This is a condensed version of the recorded arrangement.

Claudia

Jesús "Chucho" Valdés
(as played by Paquito D'Rivera)

Bolero ♩ = 90-94



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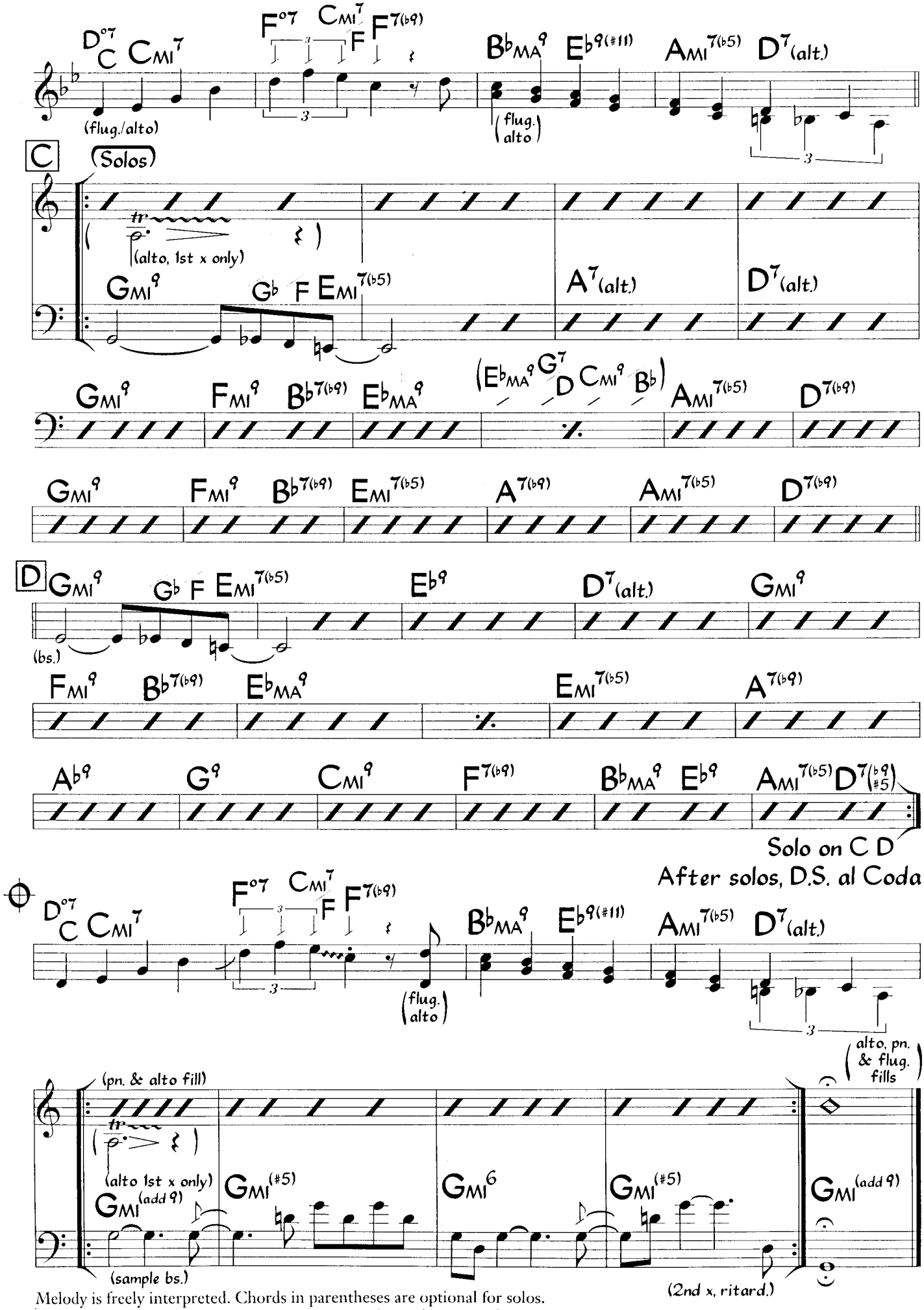
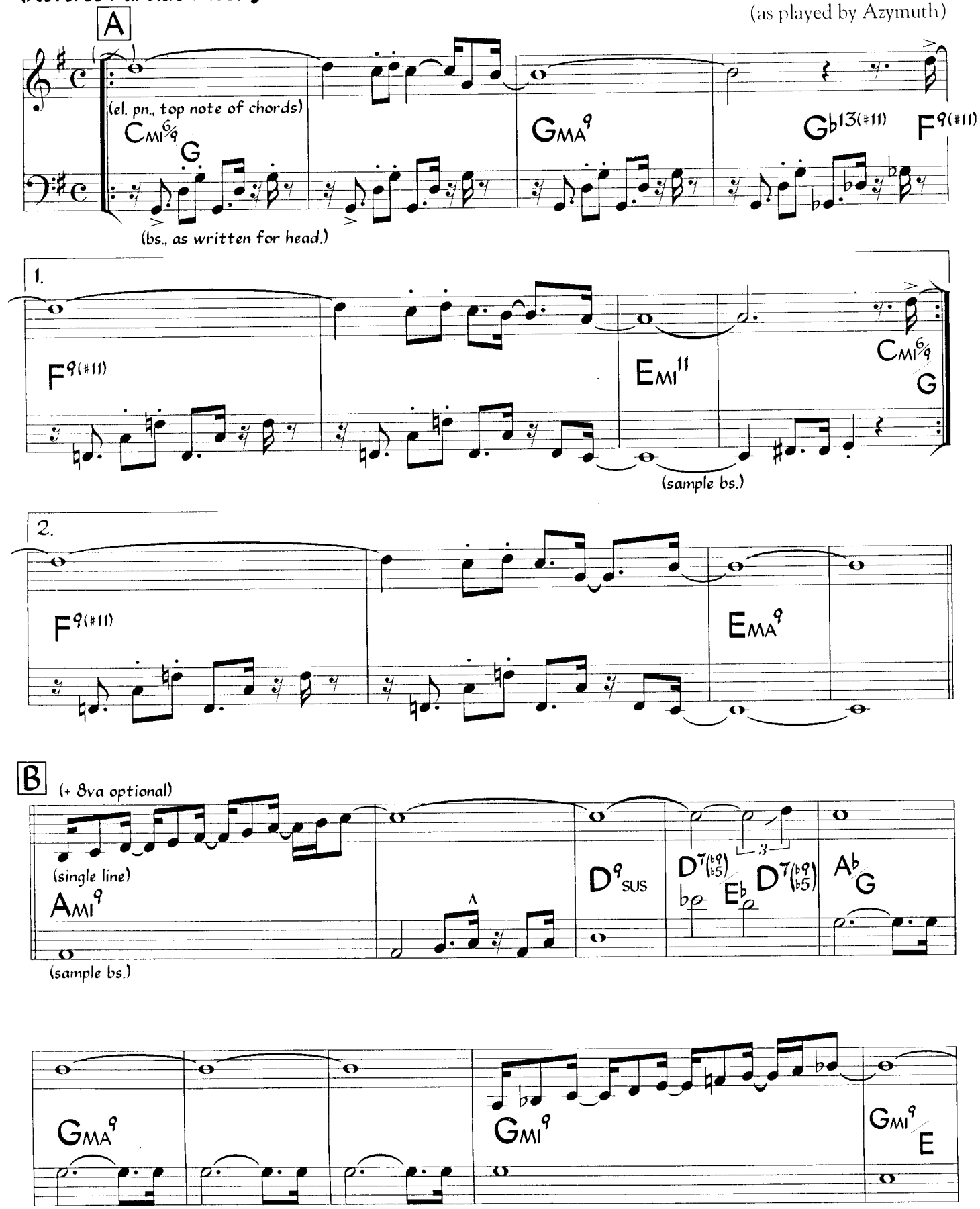


Melody is freely interpreted. Chords in parentheses are optional for solos.
On recording, piano plays solo intro., letter A is alto with piano only.

Club Morocco

Fast Funky "Samba"
(Reverse Partido Alto) ♩ = 142

Jose Roberto Bertrami
Alex Malheiros
(as played by Azymuth)



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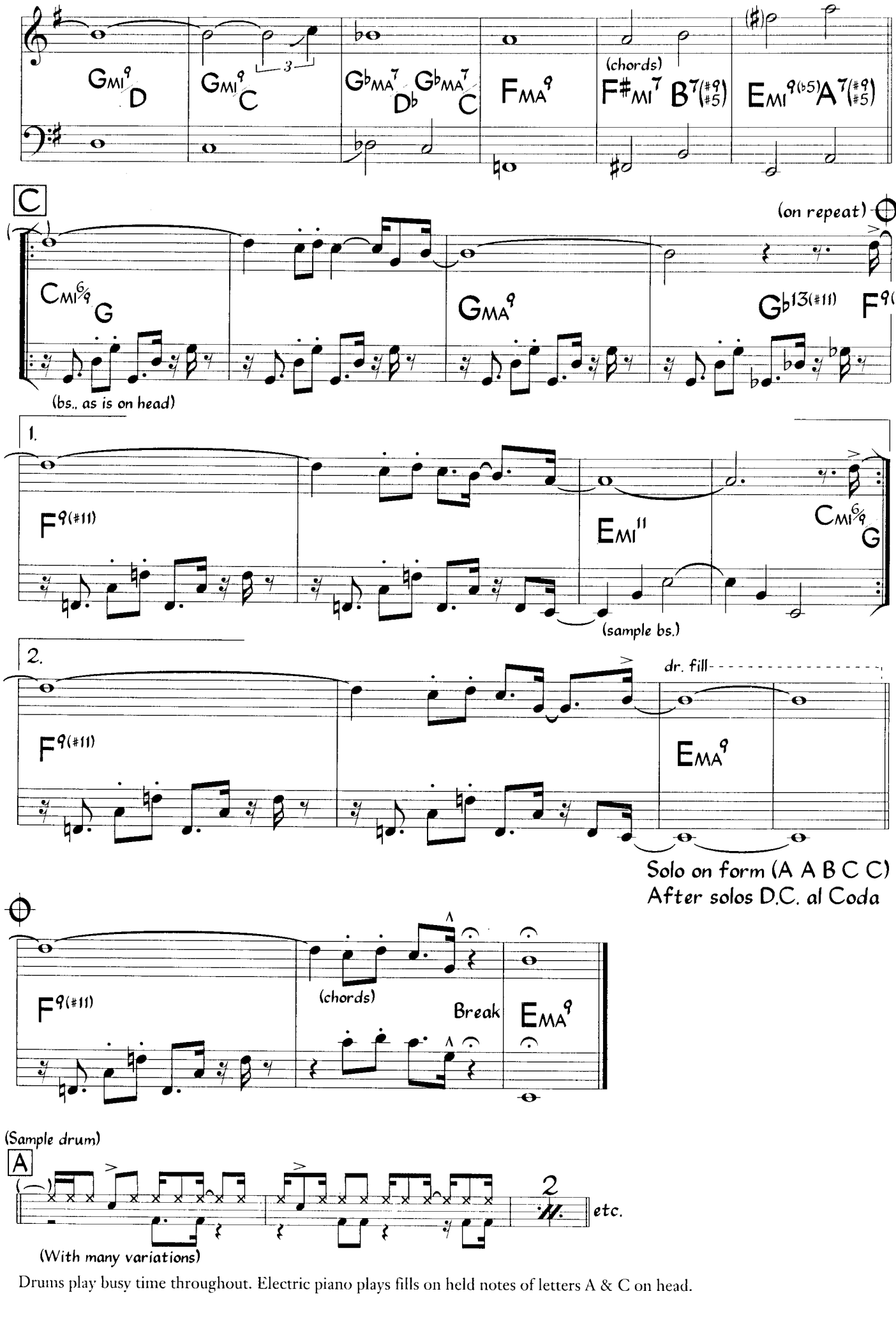
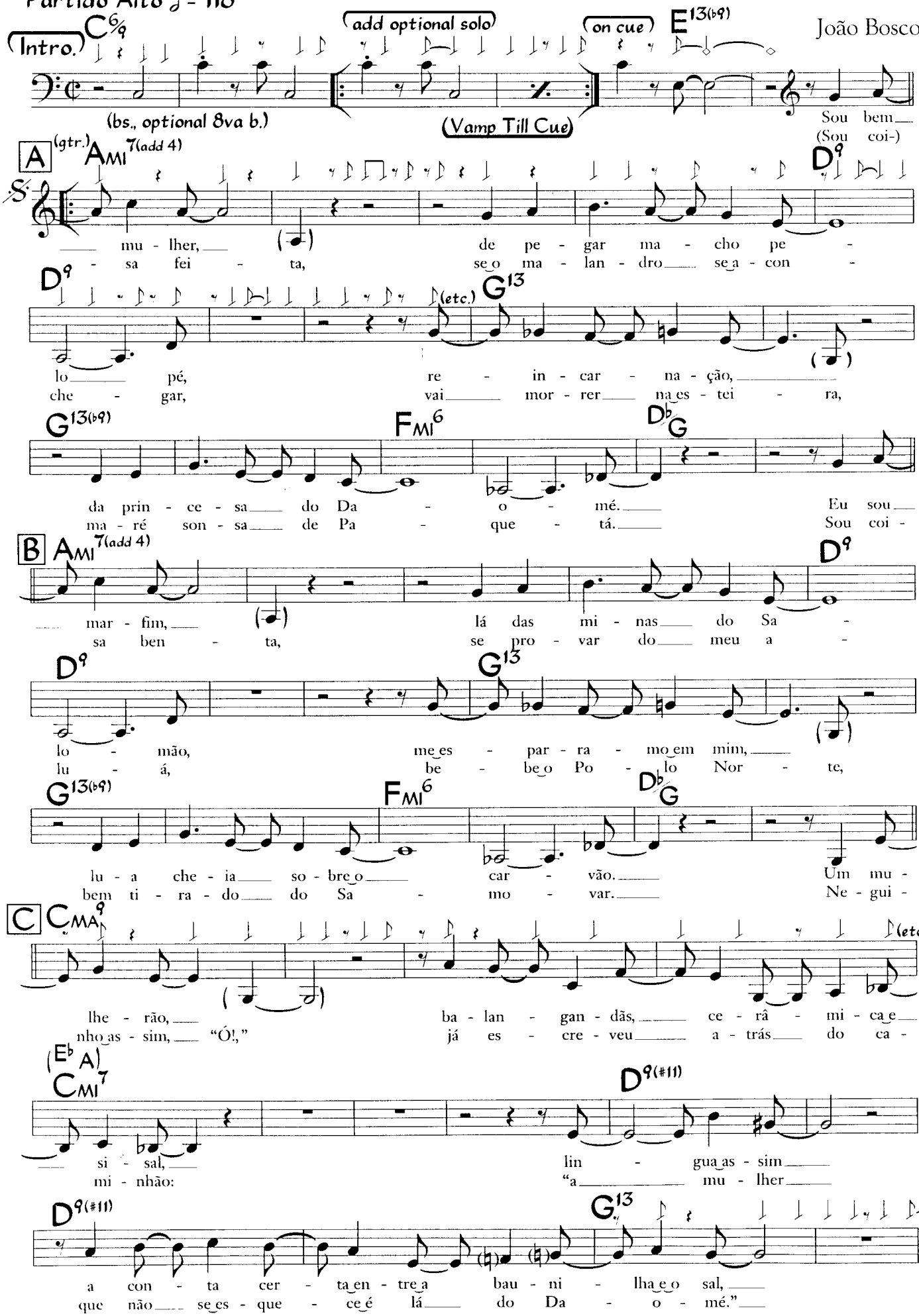


Drums play busy time throughout. Electric piano plays fills on held notes of letters A & C on head.

Coisa Feita

Partido Alto ♩ = 118

João Bosco



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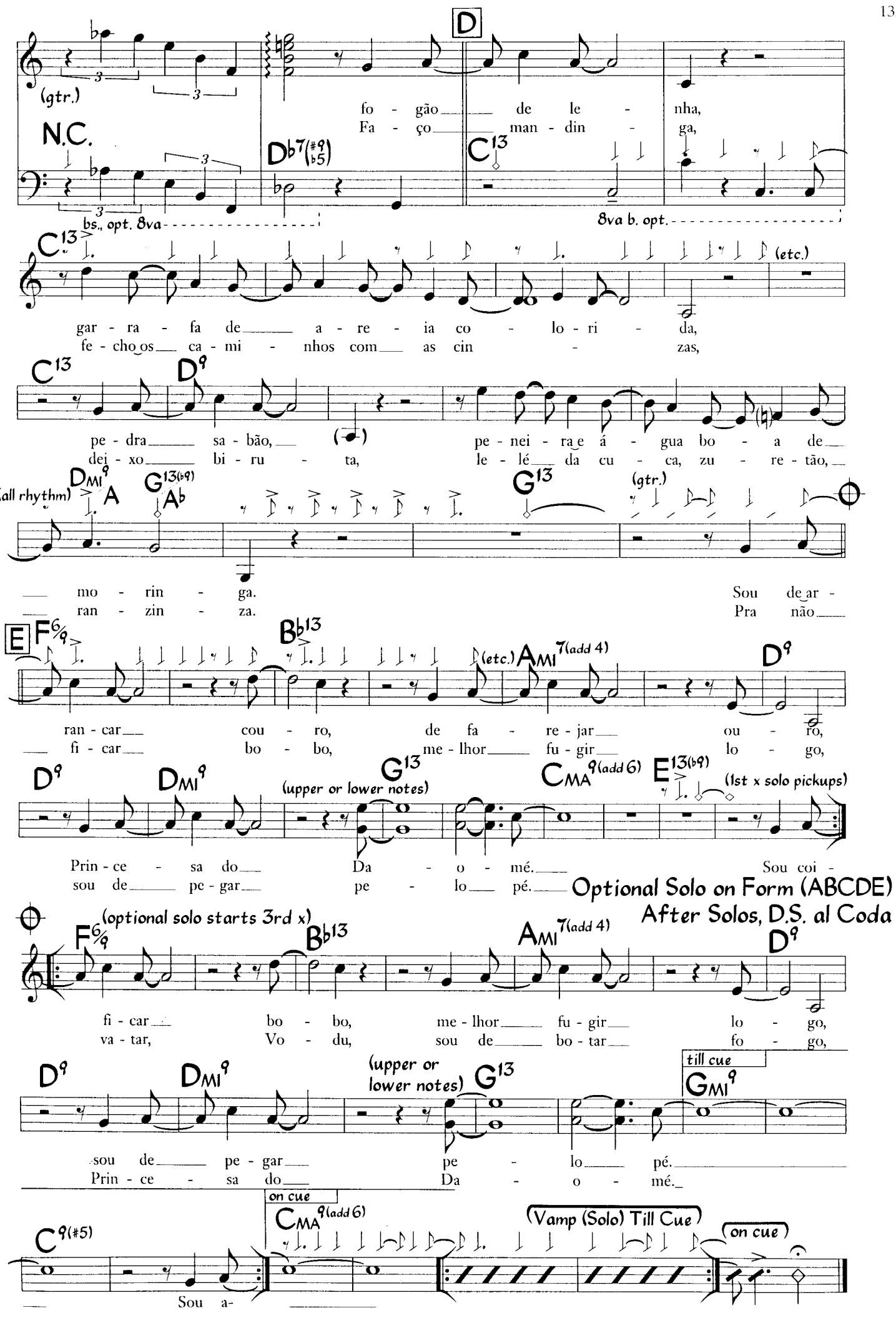
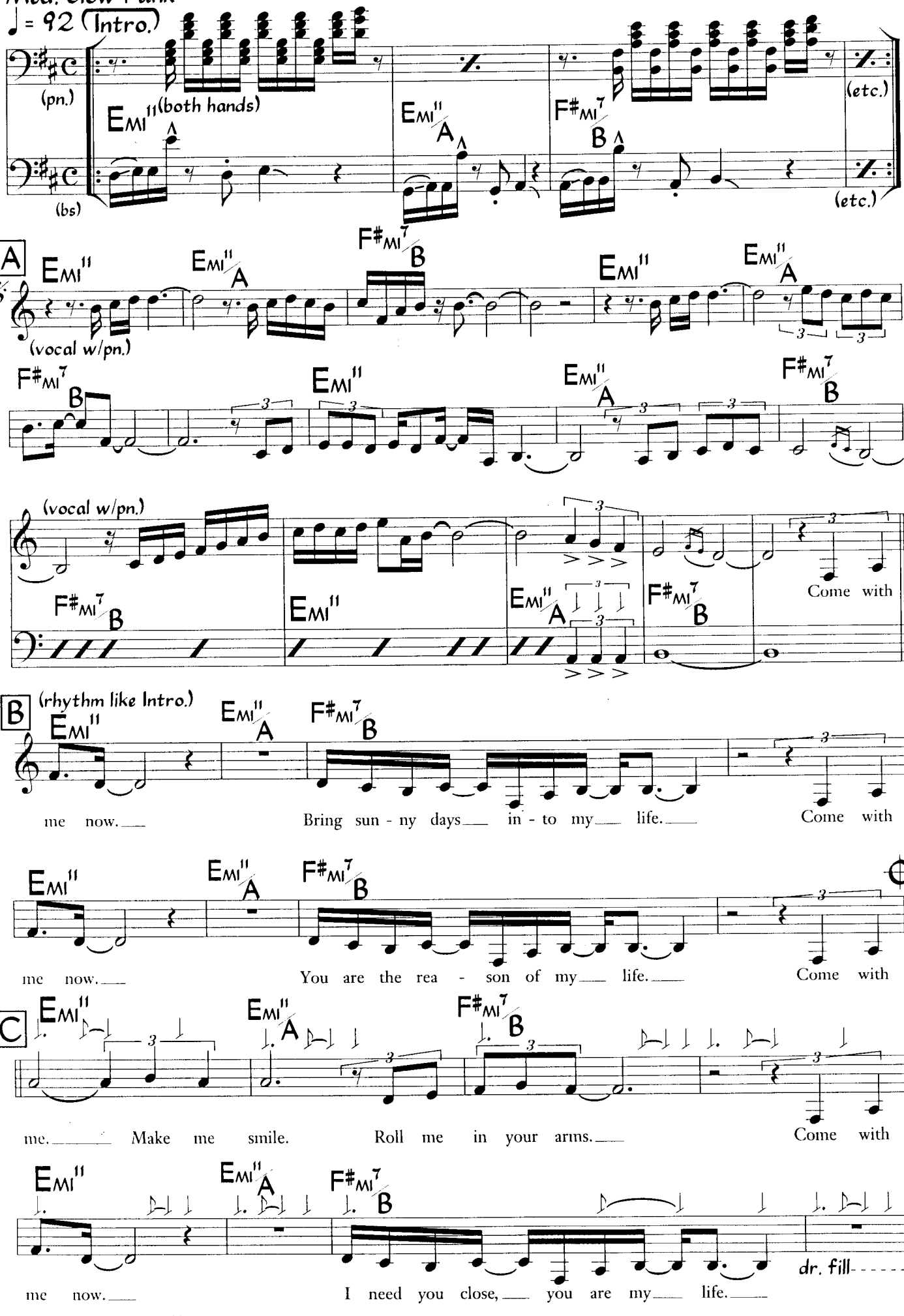

D
(gtr.)
N.C.
Db7(#9 b5)
C13
bs., opt. 8va
8va b. opt.
fo - gão de le - nha,
Fa - ço man - din - ga,
C13
(etc.)
gar - ra - fa de a - re - ia co - lo - ri - da,
fe - cho os ca - mi - nhos com as cin - zas,
C13
D9
pe - dra sa - bão,
dei - xo bi - ru - ta,
pe - nei - ra e á - gua bo - a de
le - lé da cu - ca, zu - re - tão,
DMI9
(all rhythm)
A
G13(b9)
Ab
G13
(gtr.)
mo - rin - ga.
ran - zin - za.
Sou de ar -
Pra não
E
F6/9
Bb13
(etc.)
AMI7(add 4)
D9
ran - car cou - ro, de fa - re - jar ou - ro,
fi - car bo - bo, me - lhor fu - gir lo - go,
D9
DMI9
G13
(upper or lower notes)
CMA9(add 6)
E13(b9)
(1st x solo pickups)
Prin - ce - sa do Da - o - mé.
sou de pe - gar pe - lo pé.
Sou coi -
Optional Solo on Form (ABCDE)
After Solos, D.S. al Coda
F6/9
(optional solo starts 3rd x)
Bb13
AMI7(add 4)
D9
fi - car bo - bo, me - lhor fu - gir lo - go,
va - tar, Vo - du, sou de bo - tar fo - go,
D9
DMI9
(upper or lower notes)
G13
till cue
GMI9
sou de pe - gar pe - lo pé.
Prin - ce - sa do Da - o - mé.
on cue
C9(#5)
CMA9(add 6)
(Vamp (Solo) Till Cue)
on cue
Sou a-

Come With Me

Tania Maria

Med. Slow Funk
♩ = 92 (Intro.)



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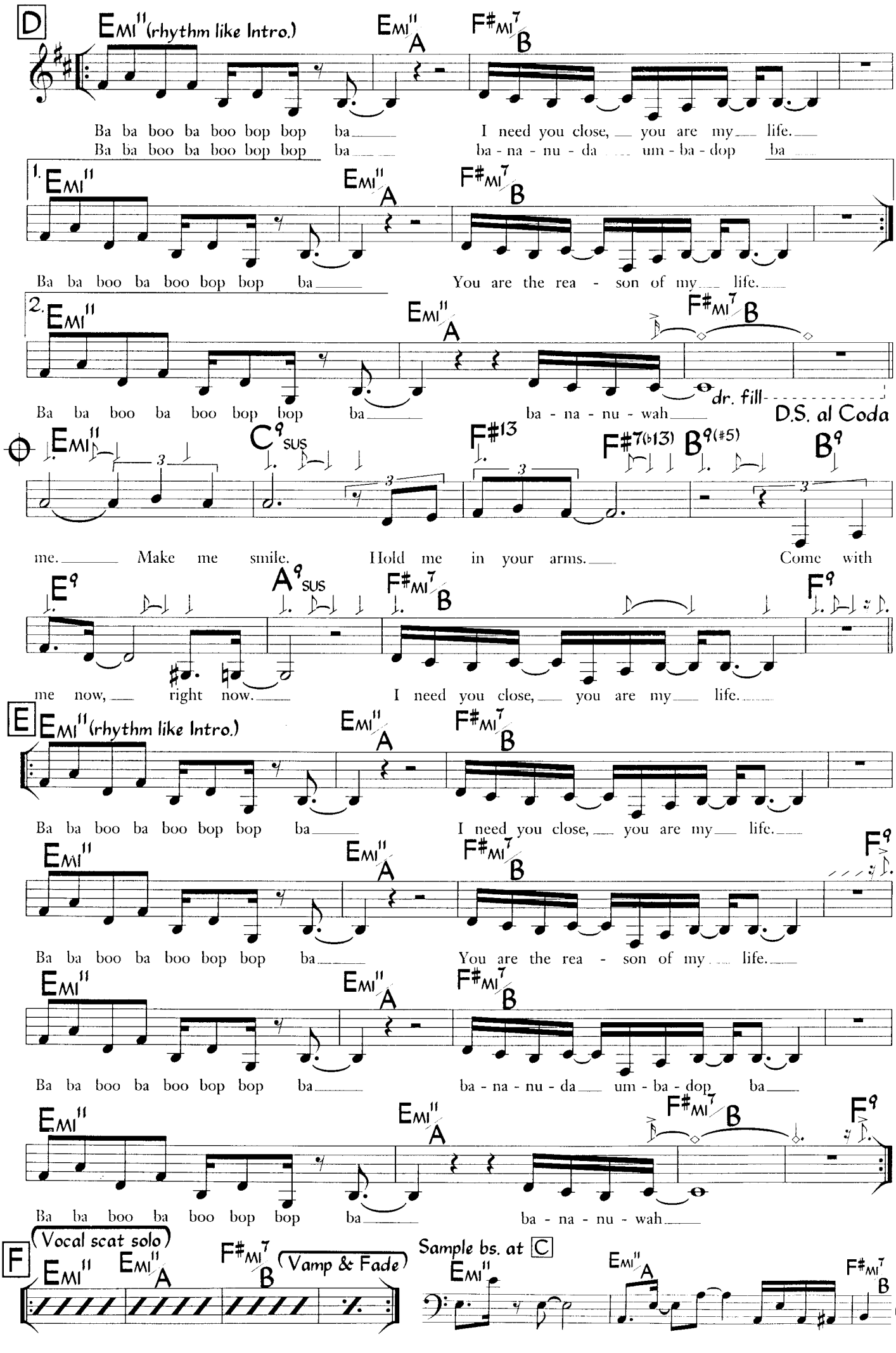
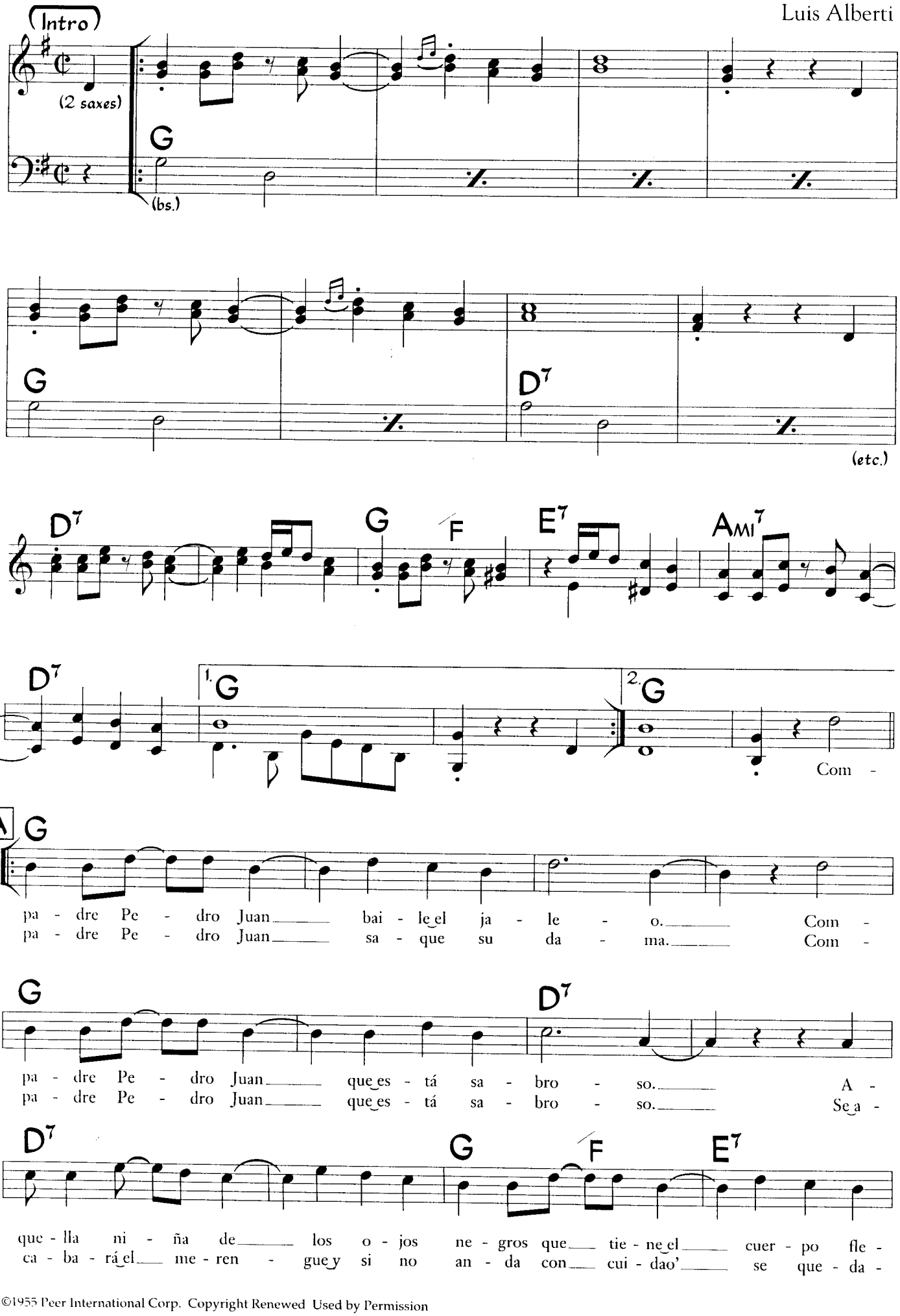

D
Emi11 (rhythm like Intro.)
Emi11/A
F#mi7/B
Ba ba boo ba boo bop bop ba
I need you close, you are my life.
Ba ba boo ba boo bop bop ba
ba - na - nu - da um - ba - dop ba
1. Emi11
Emi11/A
F#mi7/B
Ba ba boo ba boo bop bop ba
You are the rea - son of my life.
2. Emi11
Emi11/A
F#mi7/B
Ba ba boo ba boo bop bop ba
dr. fill
ba - na - nu - wah
D.S. al Coda
Emi11
C9sus
F#13
F#7(b13)
B9(#5)
B9
me. Make me smile. Hold me in your arms. Come with
E9
A9sus
F#mi7/B
F9
me now, right now. I need you close, you are my life.
E
Emi11 (rhythm like Intro.)
Emi11/A
F#mi7/B
Ba ba boo ba boo bop bop ba
I need you close, you are my life.
Emi11
Emi11/A
F#mi7/B
F9
Ba ba boo ba boo bop bop ba
You are the rea - son of my life.
Emi11
Emi11/A
F#mi7/B
Ba ba boo ba boo bop bop ba
ba - na - nu - da um - ba - dop ba
Emi11
Emi11/A
F#mi7/B
F9
Ba ba boo ba boo bop bop ba
ba - na - nu - wah
F
(Vocal scat solo)
Emi11
Emi11/A
F#mi7/B
(Vamp & Fade)
Sample bs. at C
Emi11
Emi11/A
F#mi7/B
(etc.)

Merengue ♩ = 122
(3-2 Clave)

Compadre Pedro Juan

Luis Alberti



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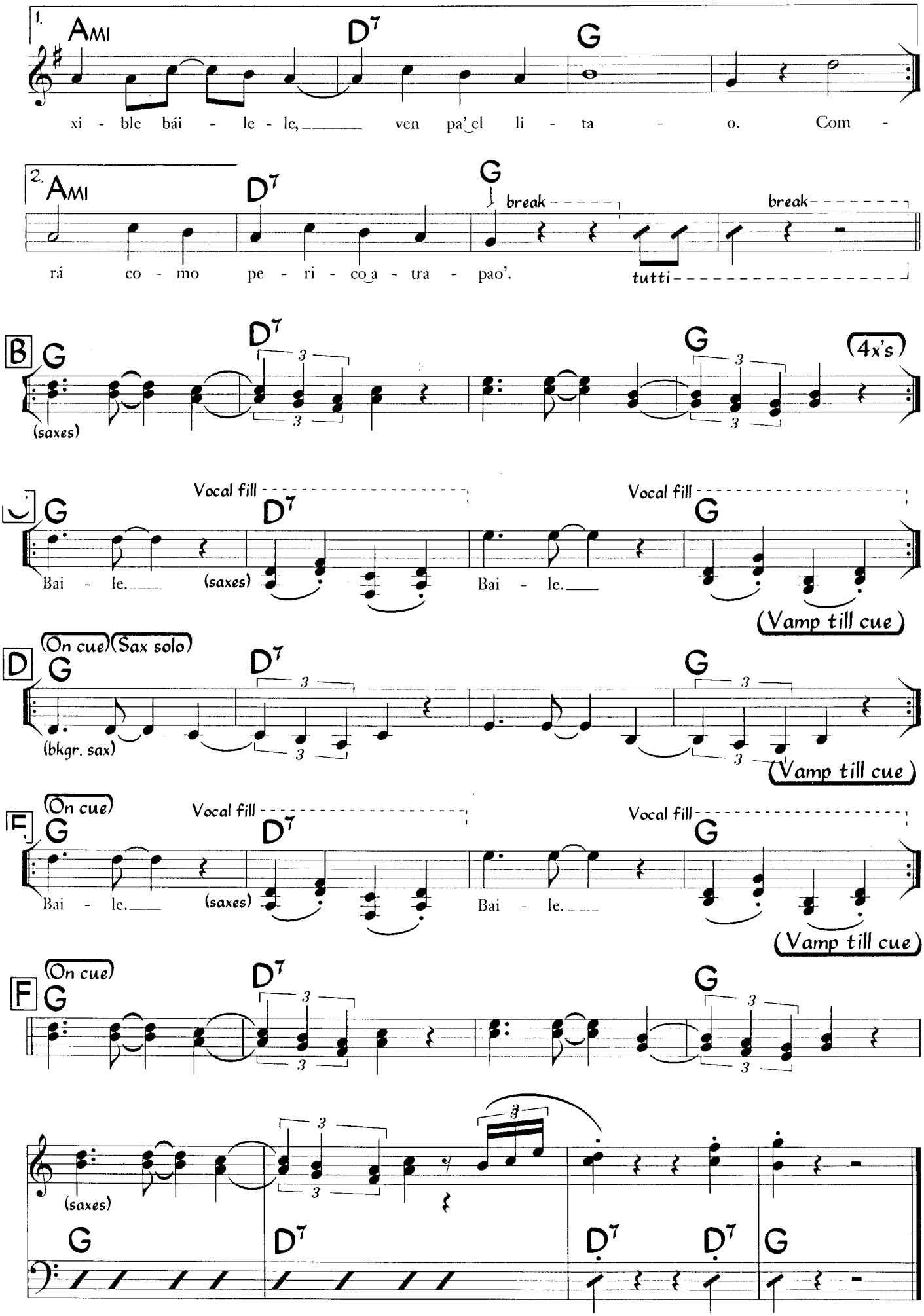
1.
Ami
D7
G
xi - ble bái - le - le, ven pa'el li - ta - o. Com -
2.
Ami
D7
G
break
break
rá co - mo pe - ri - co a - tra - pao'.
tutti
B
G
D7
G
4x's
(saxes)
Vocal fill
Vocal fill
Bai - le.
(saxes)
Bai - le.
(Vamp till cue)
On cue
Sax solo
(bkgr. sax)
(Vamp till cue)
On cue
Vocal fill
Vocal fill
Bai - le.
(saxes)
Bai - le.
(Vamp till cue)
On cue
(saxes)
G
D7
D7
D7
G

Contigo En La Distancia

Bolero

César Portillo de la Luz
(as played by Olga Guillot)

(Optional freely)

(Verse)

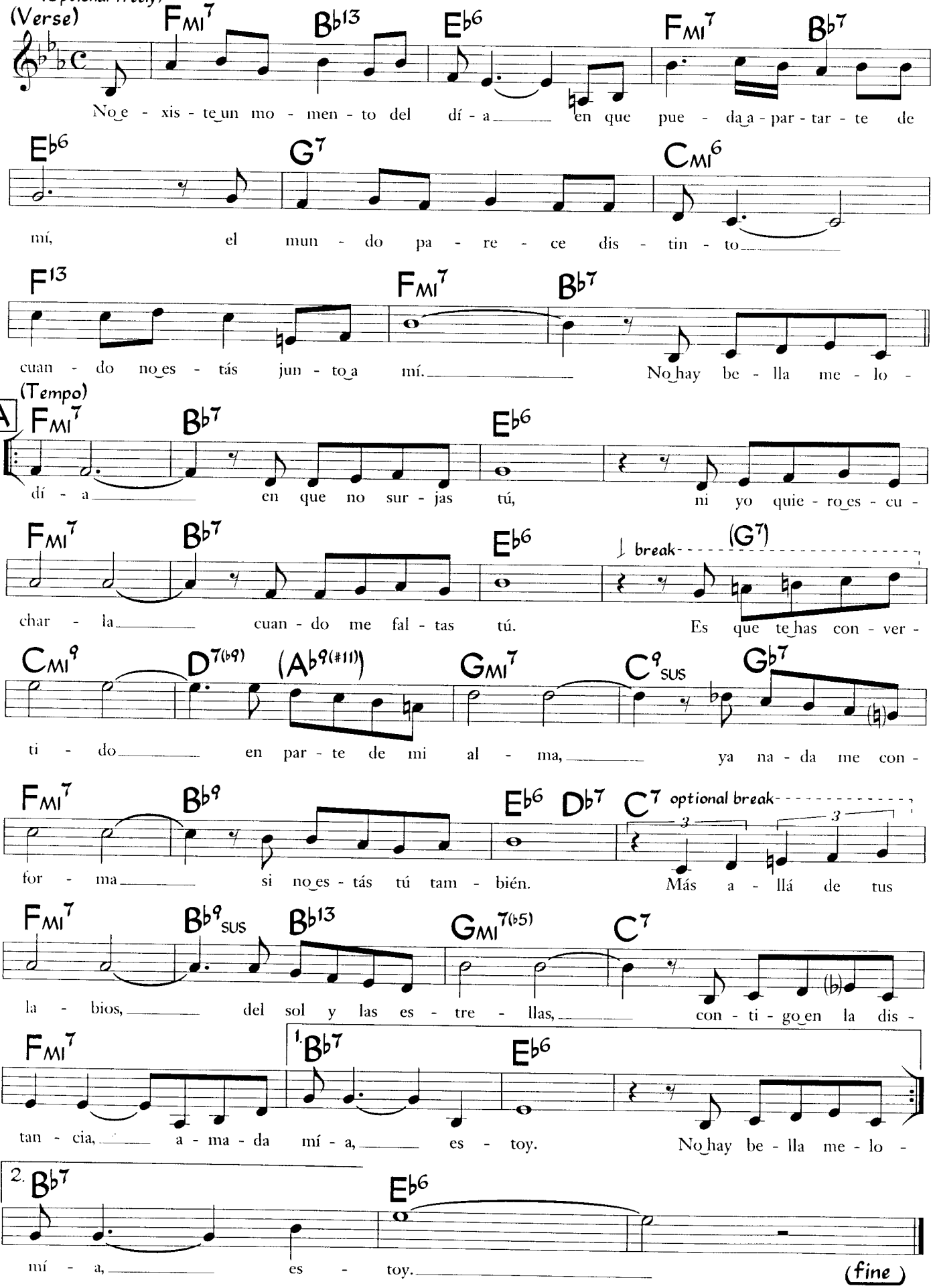

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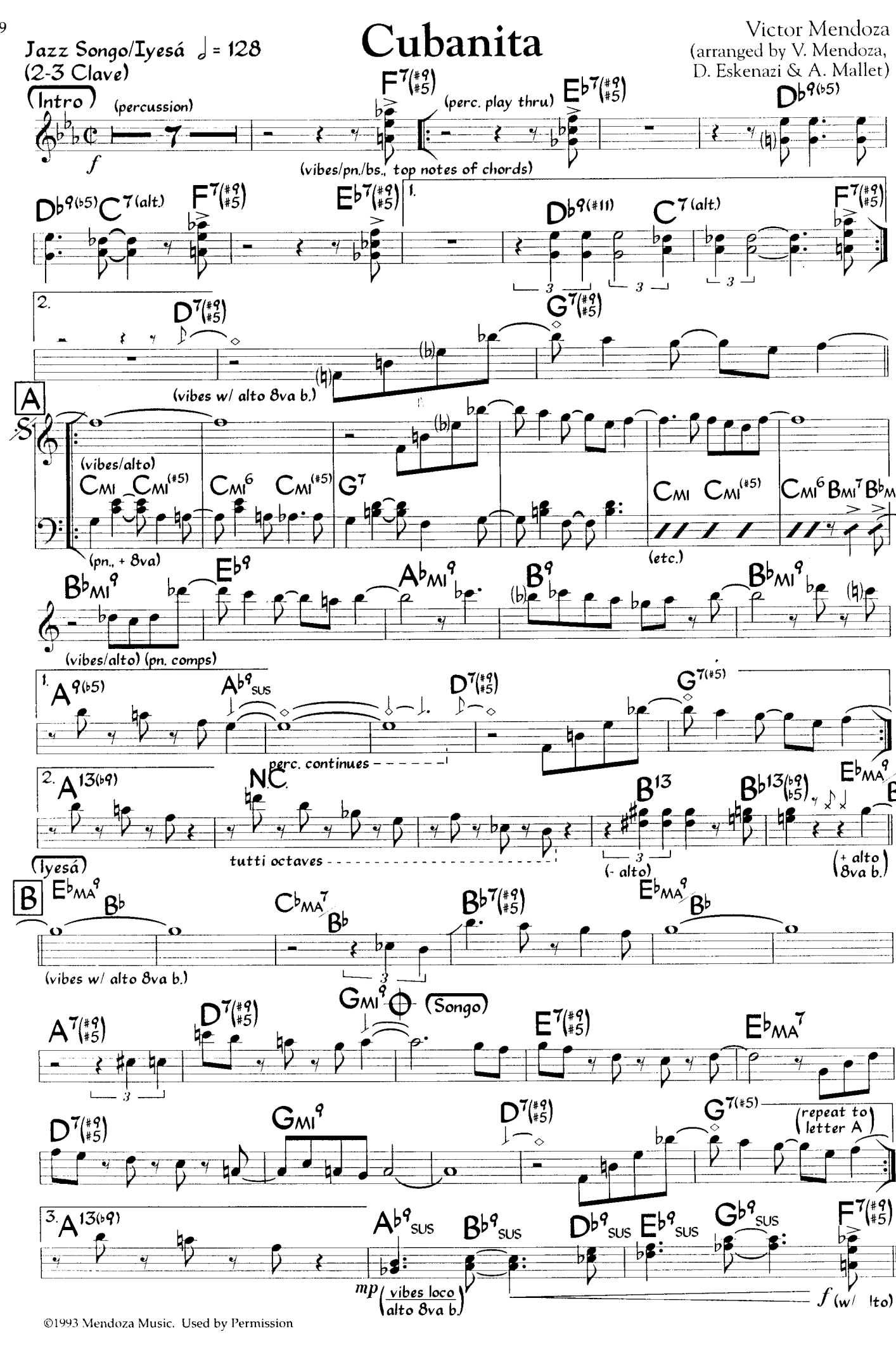
Photo by Michael Wilderman

ISRAEL "CACHAO" LOPEZ

Cubanita

Victor Mendoza
(arranged by V. Mendoza, D. Eskenazi & A. Mallet)

Jazz Songo/Iyesá ♩ = 128
(2-3 Clave)



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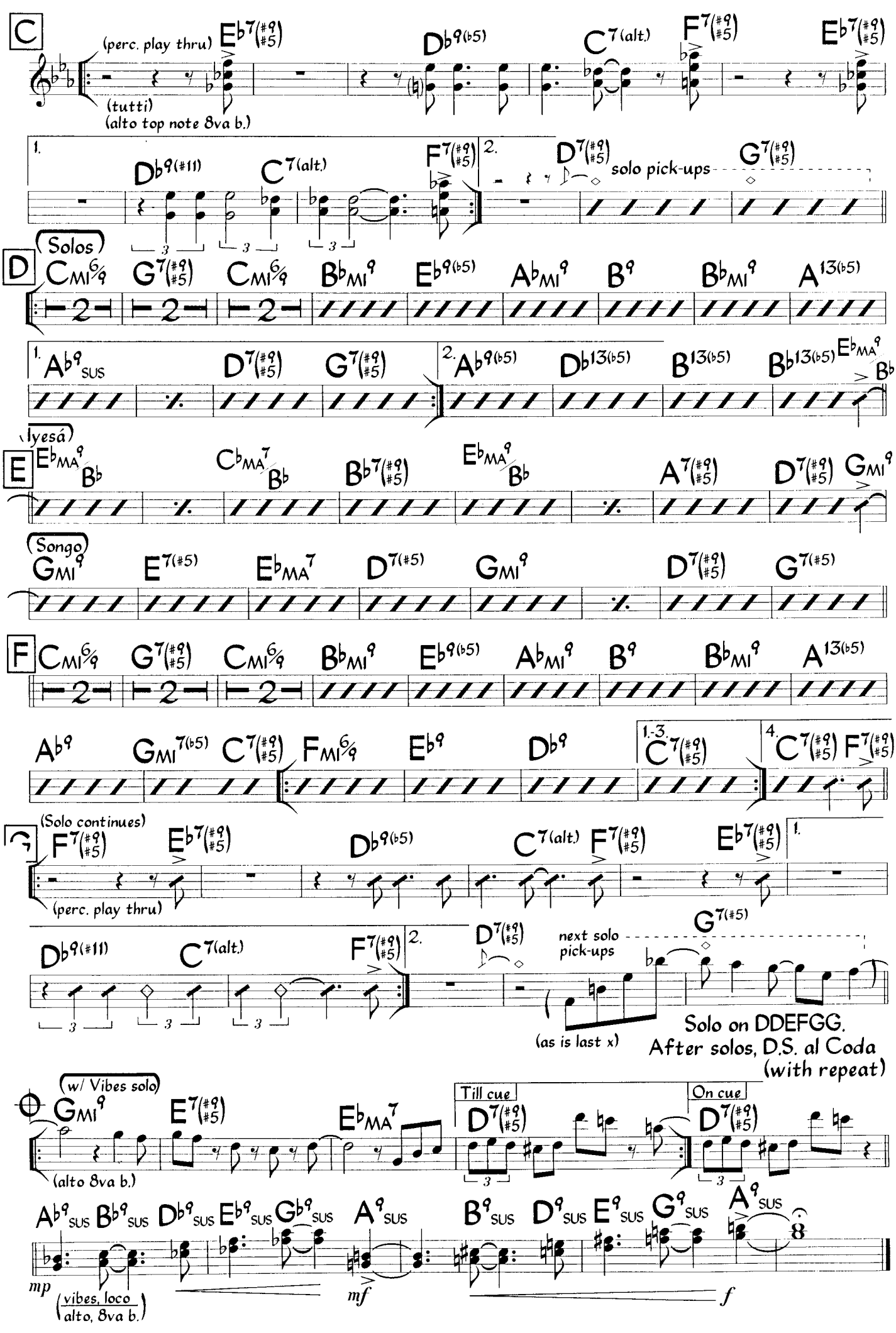
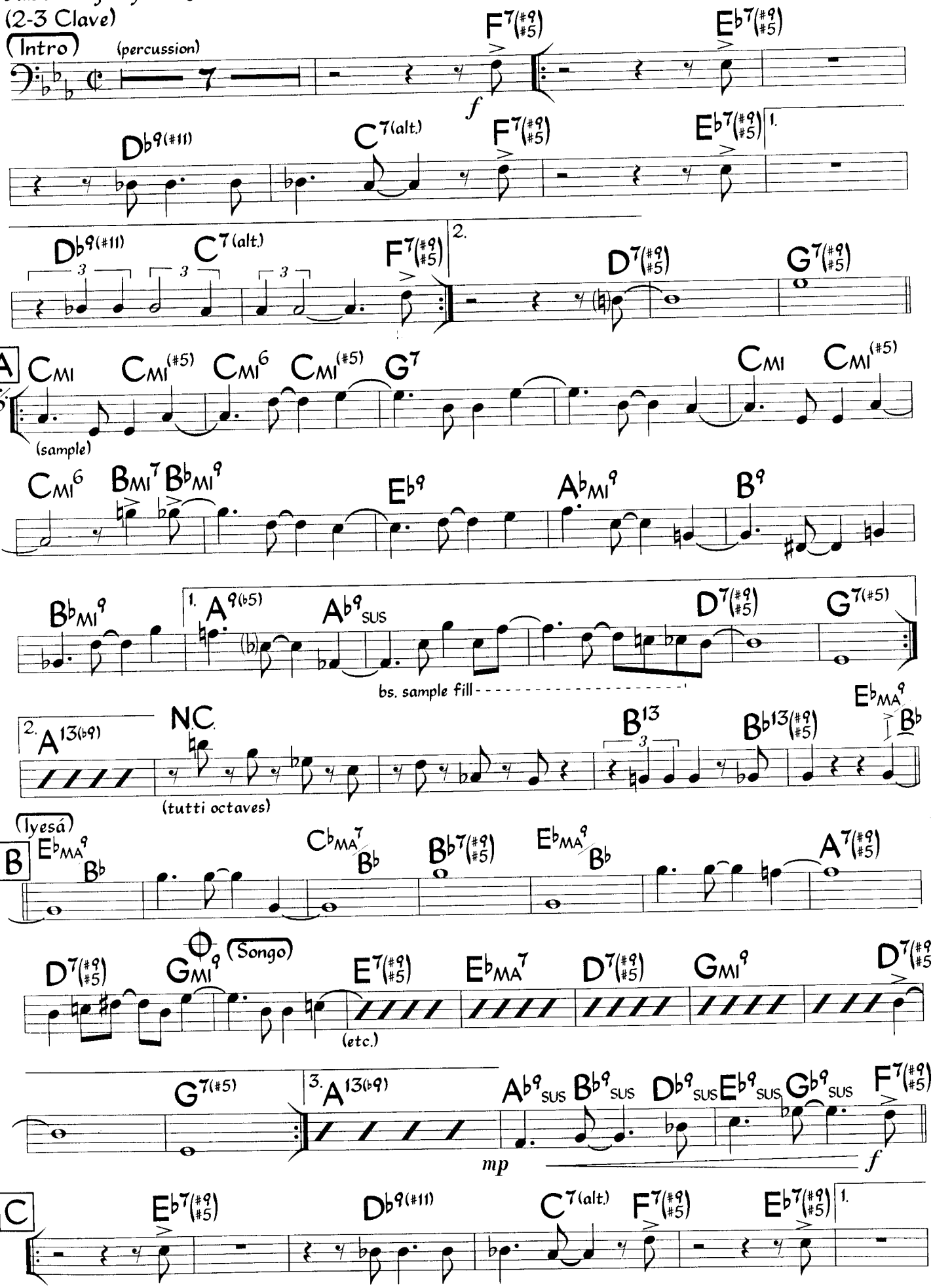
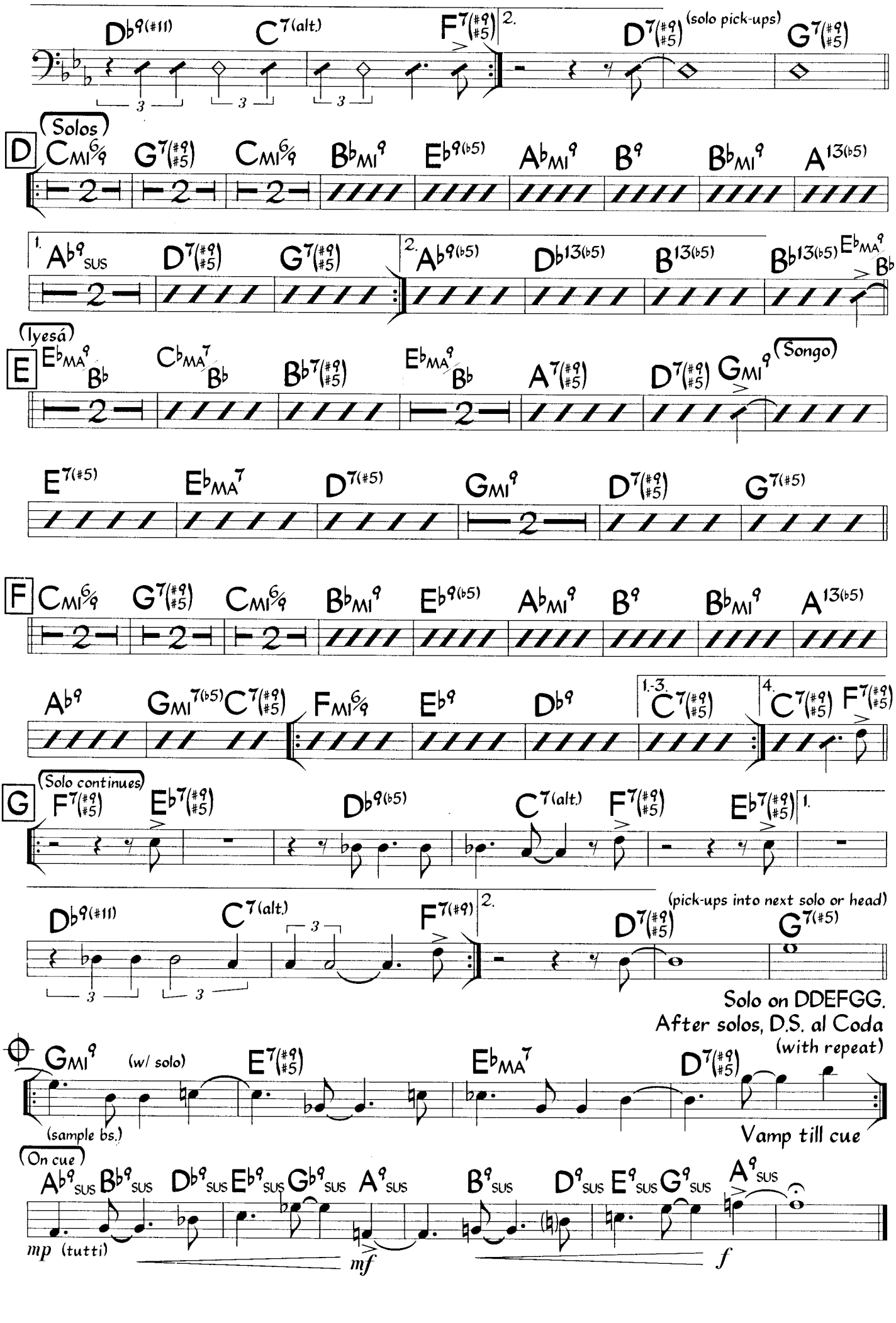

C
(perc. play thru)
(tutti)
(alto top note 8va b.)
solo pick-ups
D
(Solos)
(Jyesá)
E
(Songo)
F
G
(Solo continues)
(perc. play thru)
next solo pick-ups
(as is last x)
Solo on DDEFGG.
After solos, D.S. al Coda
(with repeat)
(w/ Vibes solo)
(alto 8va b.)
Till cue
On cue
(vibes, loco
alto, 8va b.)

Cubanita (Bass)

Jazz Songo/Iyesá ♩ = 128
(2-3 Clave)

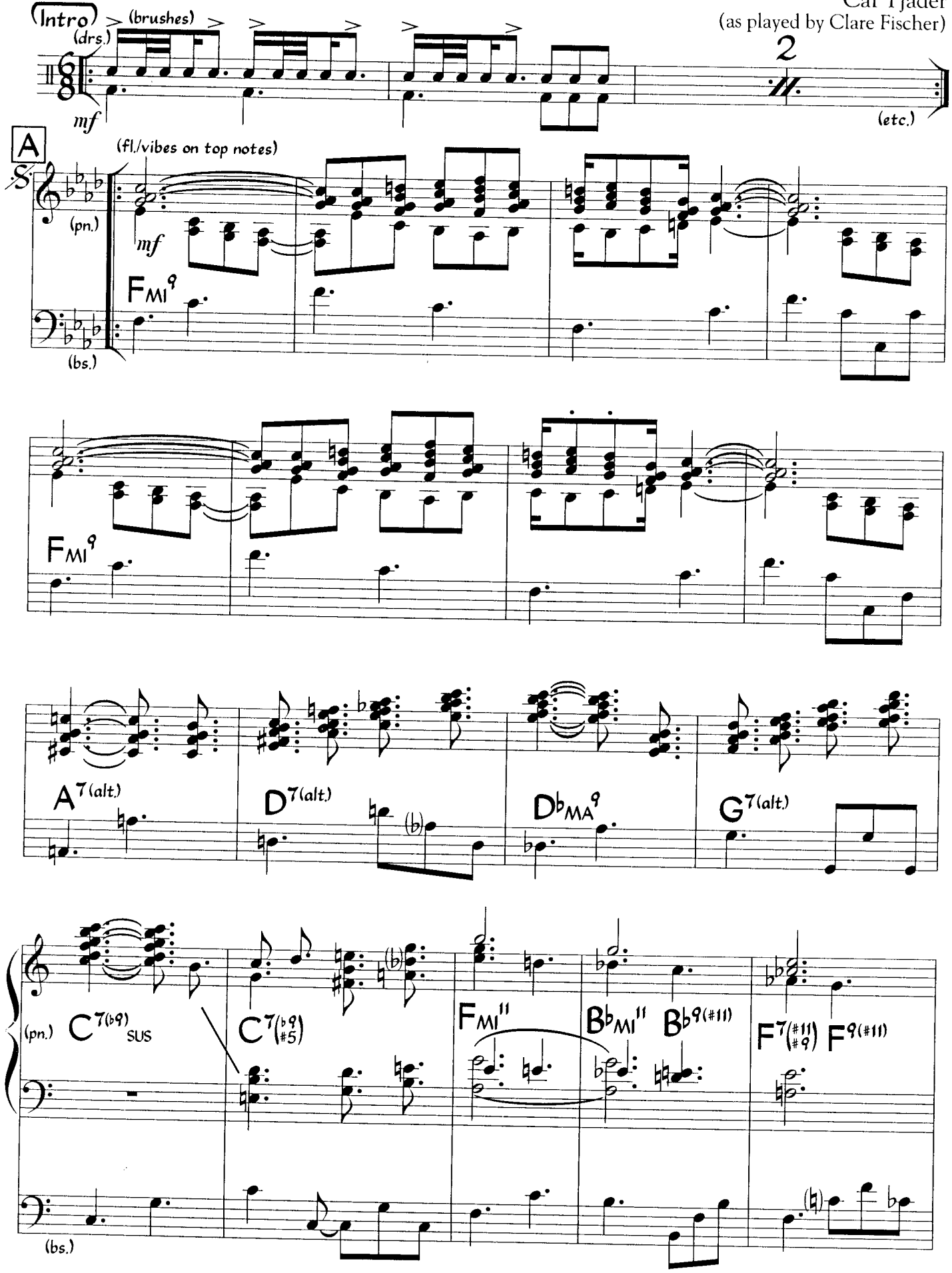



Db9(#11) C7(alt.) F7(#9 #5) 2. D7(#9 #5) (solo pick-ups) G7(#9 #5)
Solos
D
CMI6/9 G7(#9 #5) CMI6/9 BbMI9 Eb9(b5) AbMI9 B9 BbMI9 A13(b5)
1. Ab9 SUS D7(#9 #5) G7(#9 #5) 2. Ab9(b5) Db13(b5) B13(b5) Bb13(b5) EbMA9 Bb
Iyesá
E
EbMA9 Bb CbMA7 Bb Bb7(#9 #5) EbMA9 Bb A7(#9 #5) D7(#9 #5) GMI9 Songo
E7(#5) EbMA7 D7(#5) GMI9 D7(#9 #5) G7(#5)
F
CMI6/9 G7(#9 #5) CMI6/9 BbMI9 Eb9(b5) AbMI9 B9 BbMI9 A13(b5)
Ab9 GMI7(b5) C7(#9 #5) FMI6/9 Eb9 Db9 1.-3. C7(#9 #5) 4. C7(#9 #5) F7(#9 #5)
Solo continues
G
F7(#9 #5) Eb7(#9 #5) Db9(b5) C7(alt.) F7(#9 #5) Eb7(#9 #5) 1.
Db9(#11) C7(alt.) F7(#9) 2. D7(#9 #5) (pick-ups into next solo or head) G7(#5)
Solo on DDEFGG.
After solos, D.S. al Coda
(with repeat)
GMI9 (w/ solo) E7(#9 #5) EbMA7 D7(#9 #5)
(sample bs.)
Vamp till cue
On cue
Ab9 SUS Bb9 SUS Db9 SUS Eb9 SUS Gb9 SUS A9 SUS B9 SUS D9 SUS E9 SUS G9 SUS A9 SUS
mp (tutti) mf f

Curaçao

Curaçao ♩. = 64
(Mellow 6/8 Latin)

Cal Tjader
(as played by Clare Fischer)



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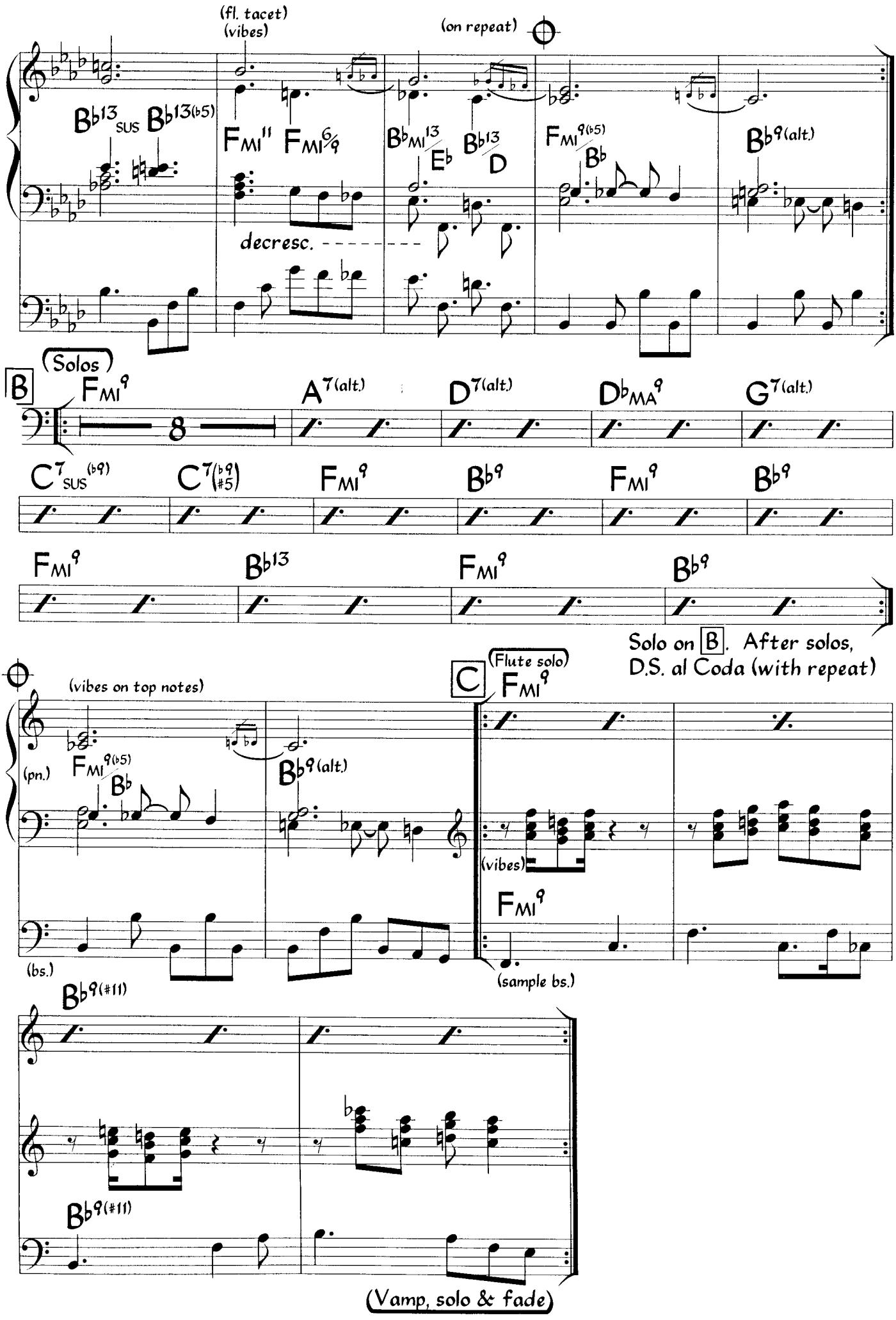
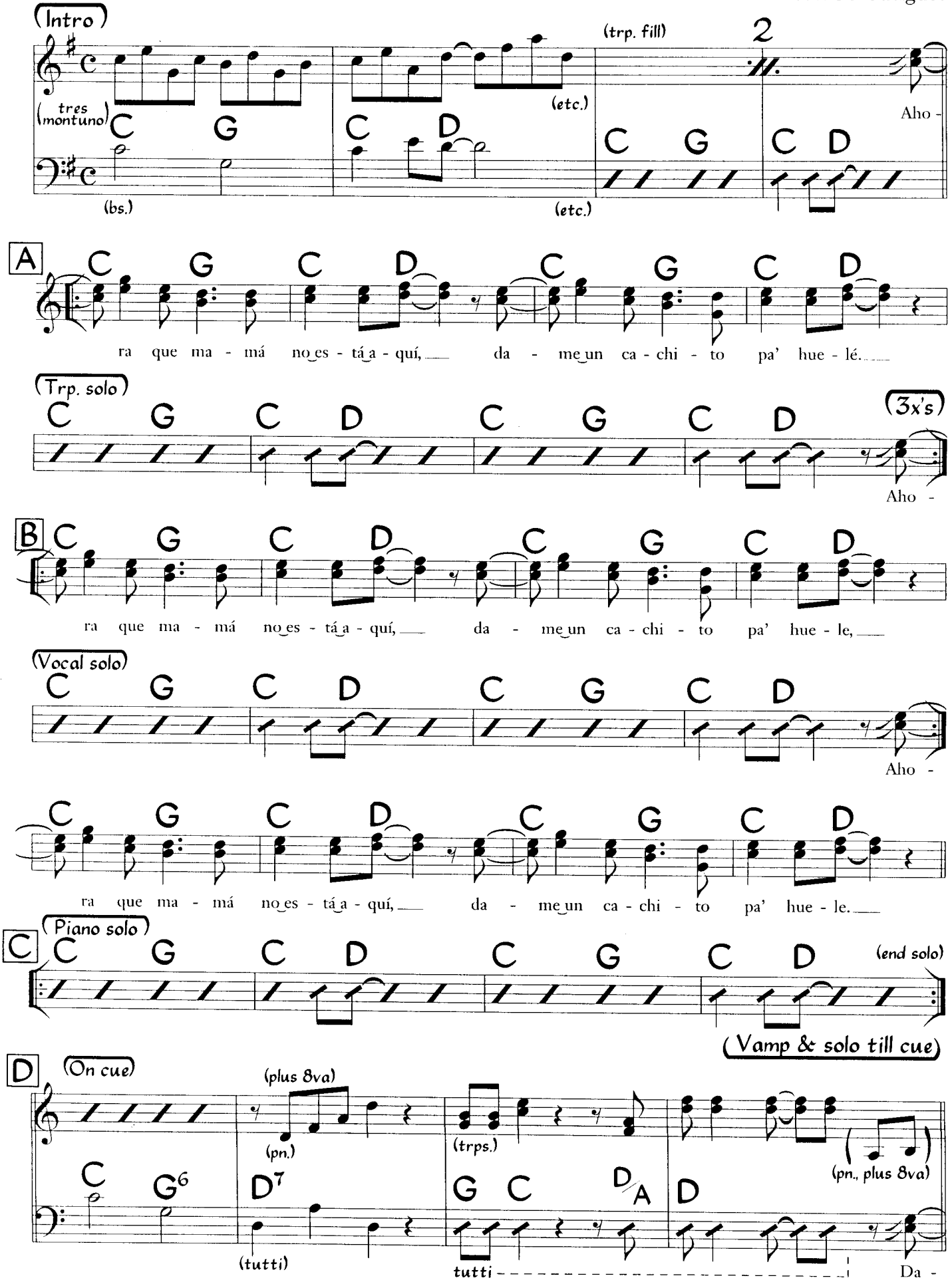

(fl. tacet)
(vibes)
(on repeat)
B♭13 SUS
B♭13(♭5)
FMI11
FMI6/9
B♭MI13/E♭
B♭13/D
FMI9(♭5)/B♭
B♭9(alt.)
decresc.
B
(Solos)
FMI9
A7(alt.)
D7(alt.)
D♭MA9
G7(alt.)
C7 SUS(♭9)
C7(♭9 ♯5)
FMI9
B♭9
FMI9
B♭9
FMI9
B♭13
FMI9
B♭9
Solo on B. After solos,
D.S. al Coda (with repeat)
(vibes on top notes)
C
(Flute solo)
FMI9
(pn.)
FMI9(♭5)/B♭
B♭9(alt.)
(vibes)
FMI9
(bs.)
(sample bs.)
B♭9(♯11)
B♭9(♯11)
(Vamp, solo & fade)

Dame Un Cachito Pa' Huelé

Son-Montuno ♩ = 134
(2-3 Clave)

Arsenio Rodriguez



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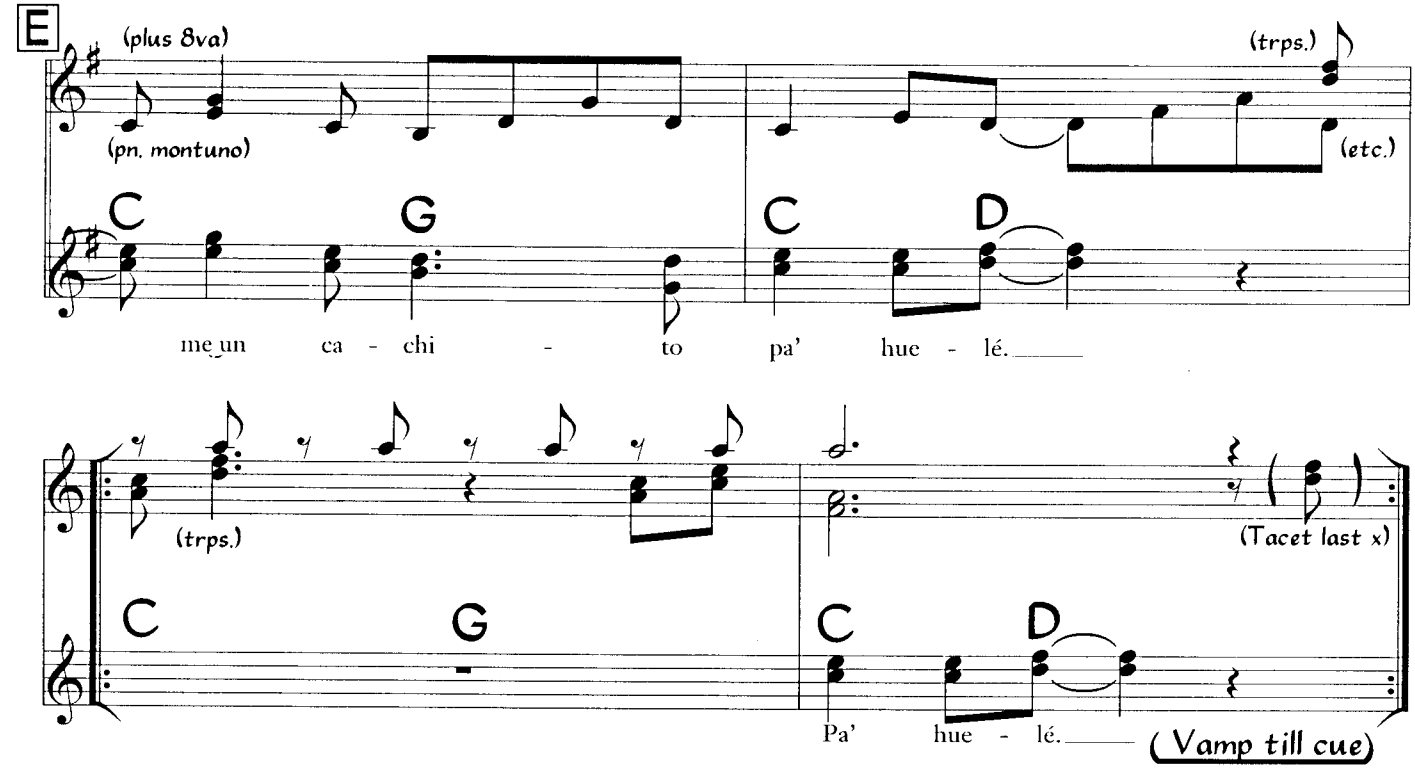
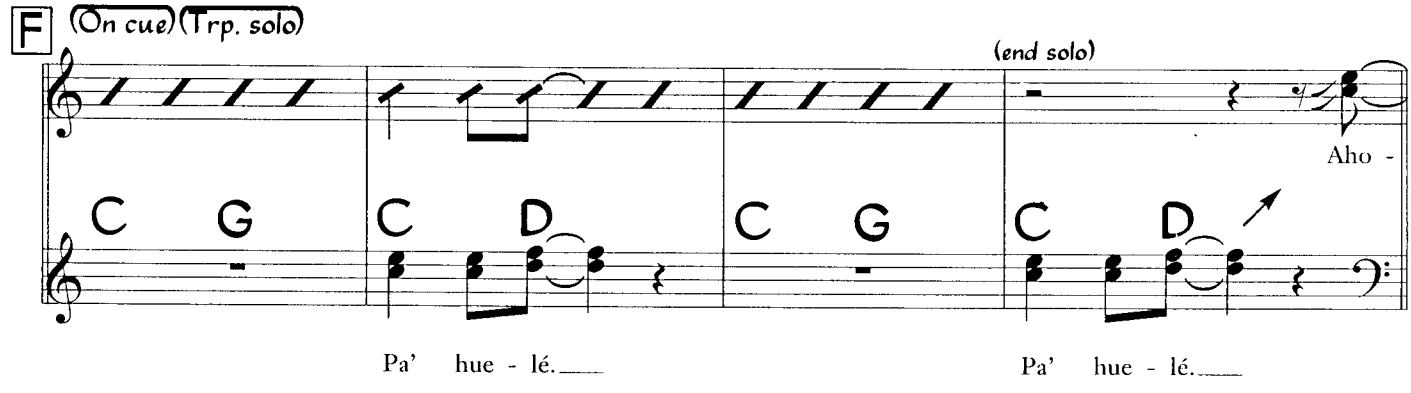
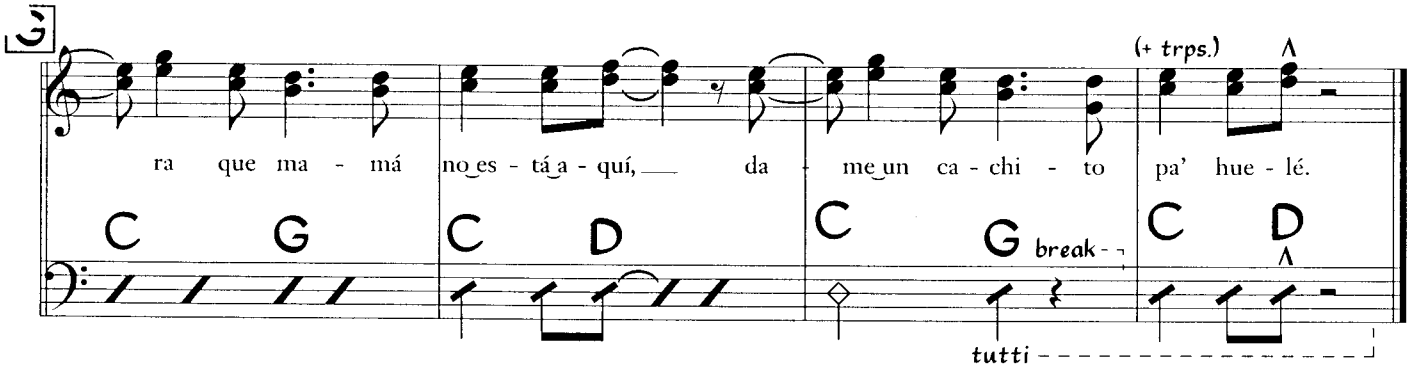
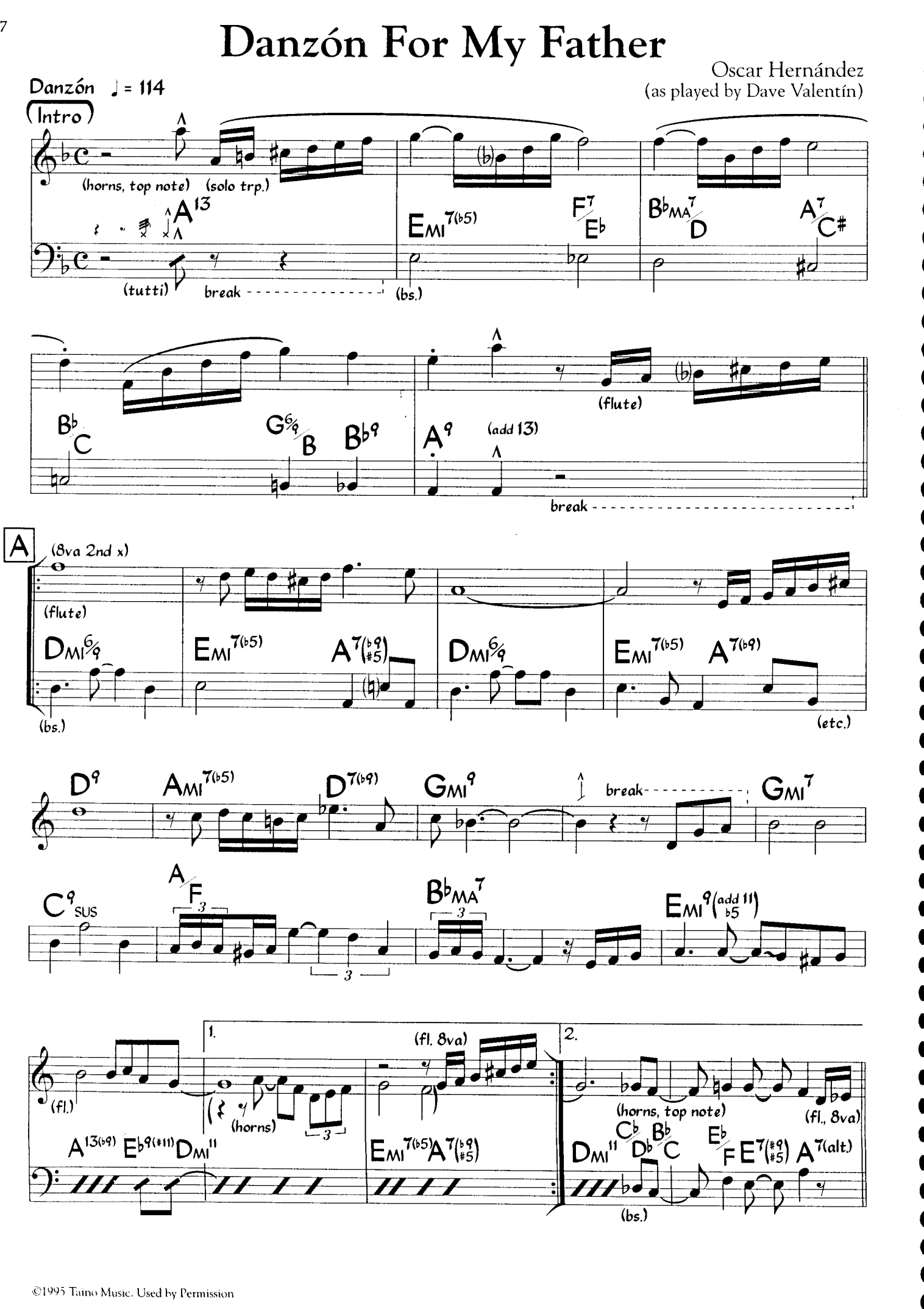

E
(plus 8va)
(pn. montuno)
(trps.)
(etc.)
C G C D
me un ca - chi - to pa' hue - lé.
(trps.)
(Tacet last x)
C G C D
Pa' hue - lé.
(Vamp till cue)


F
(On cue) (Trp. solo)
(end solo)
Aho -
C G C D C G C D
Pa' hue - lé.
Pa' hue - lé.


G
(+ trps.)
ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - lé.
C G C D C G break - C D
tutti

Danzón For My Father

Oscar Hernández
(as played by Dave Valentín)



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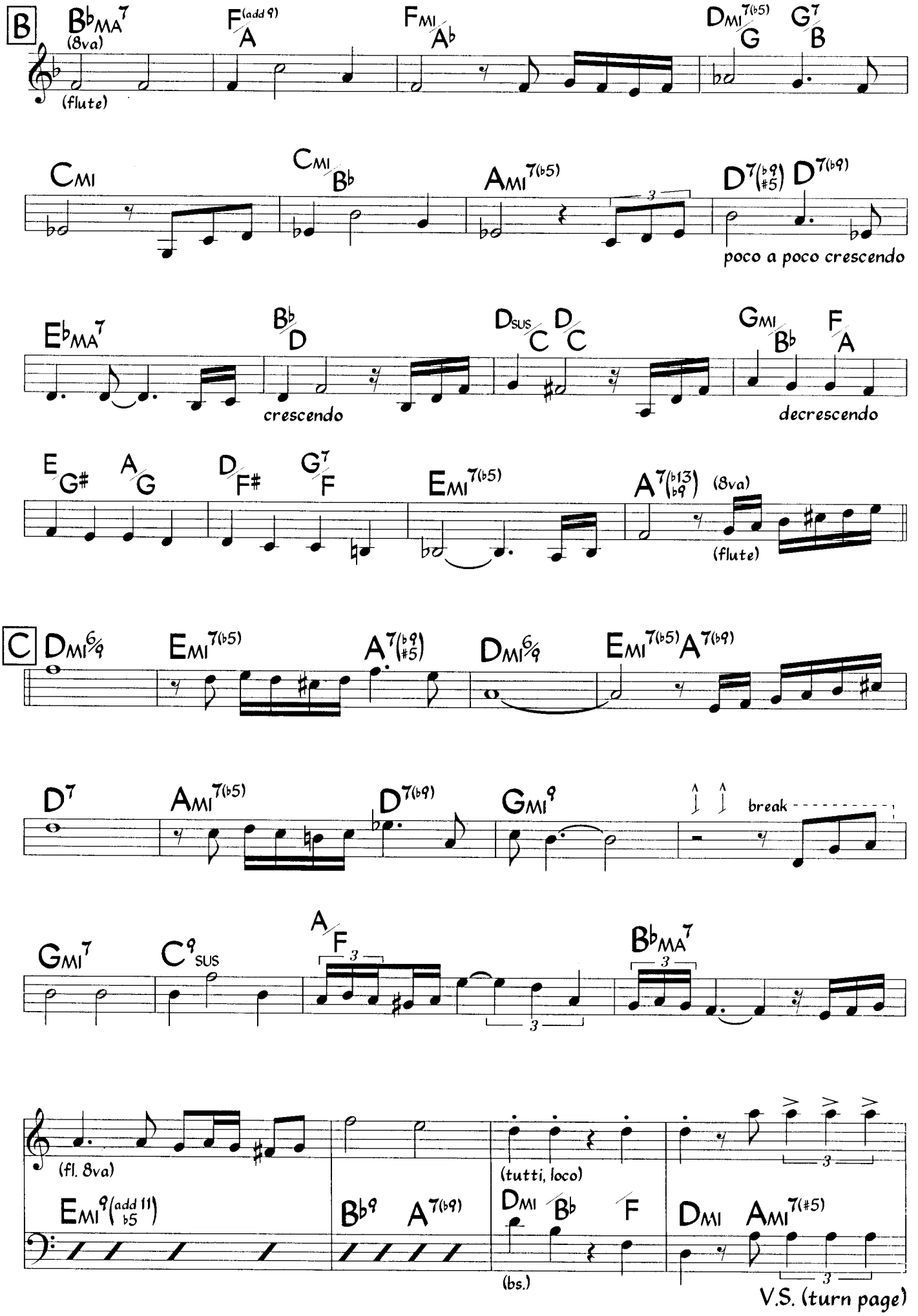
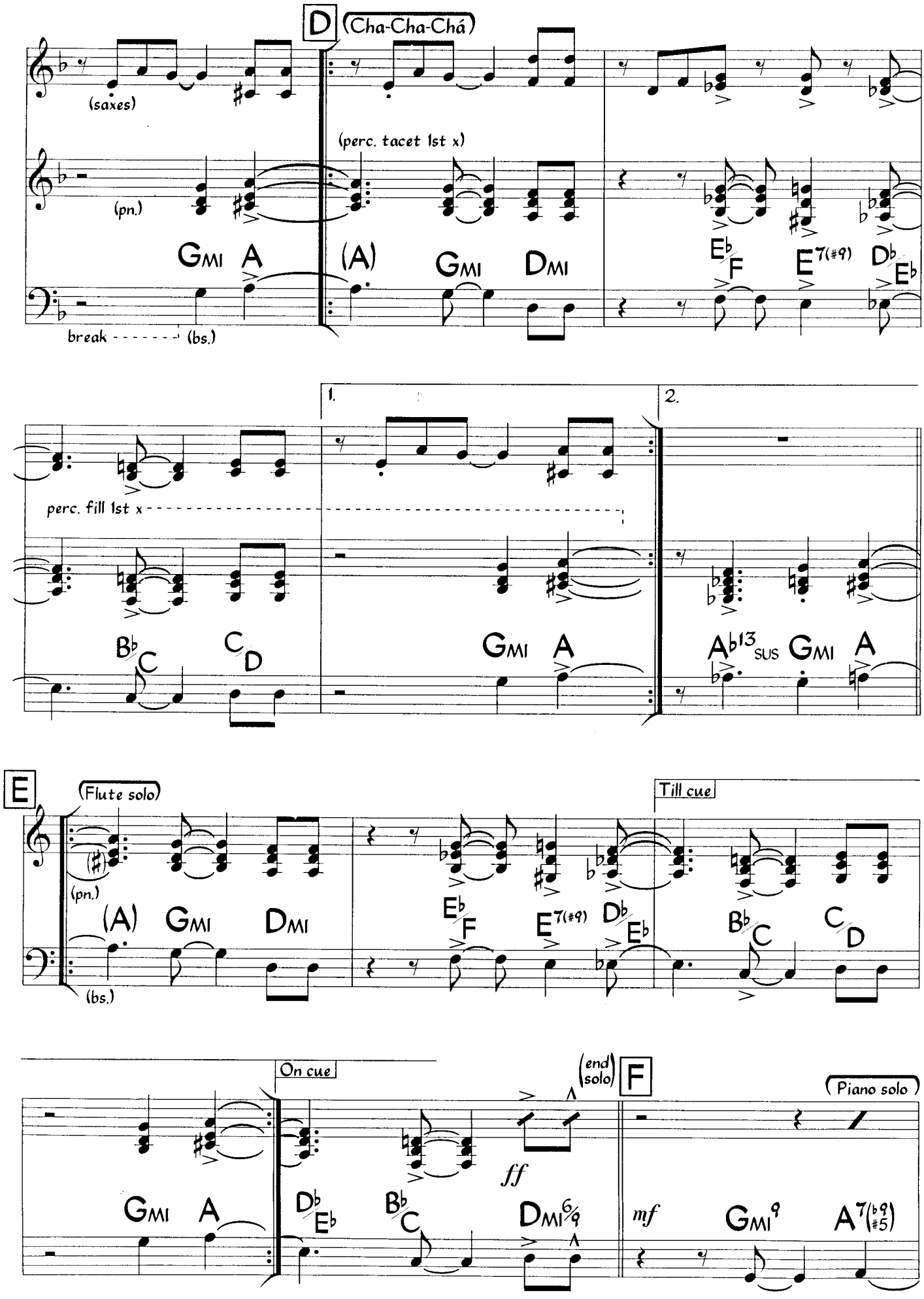
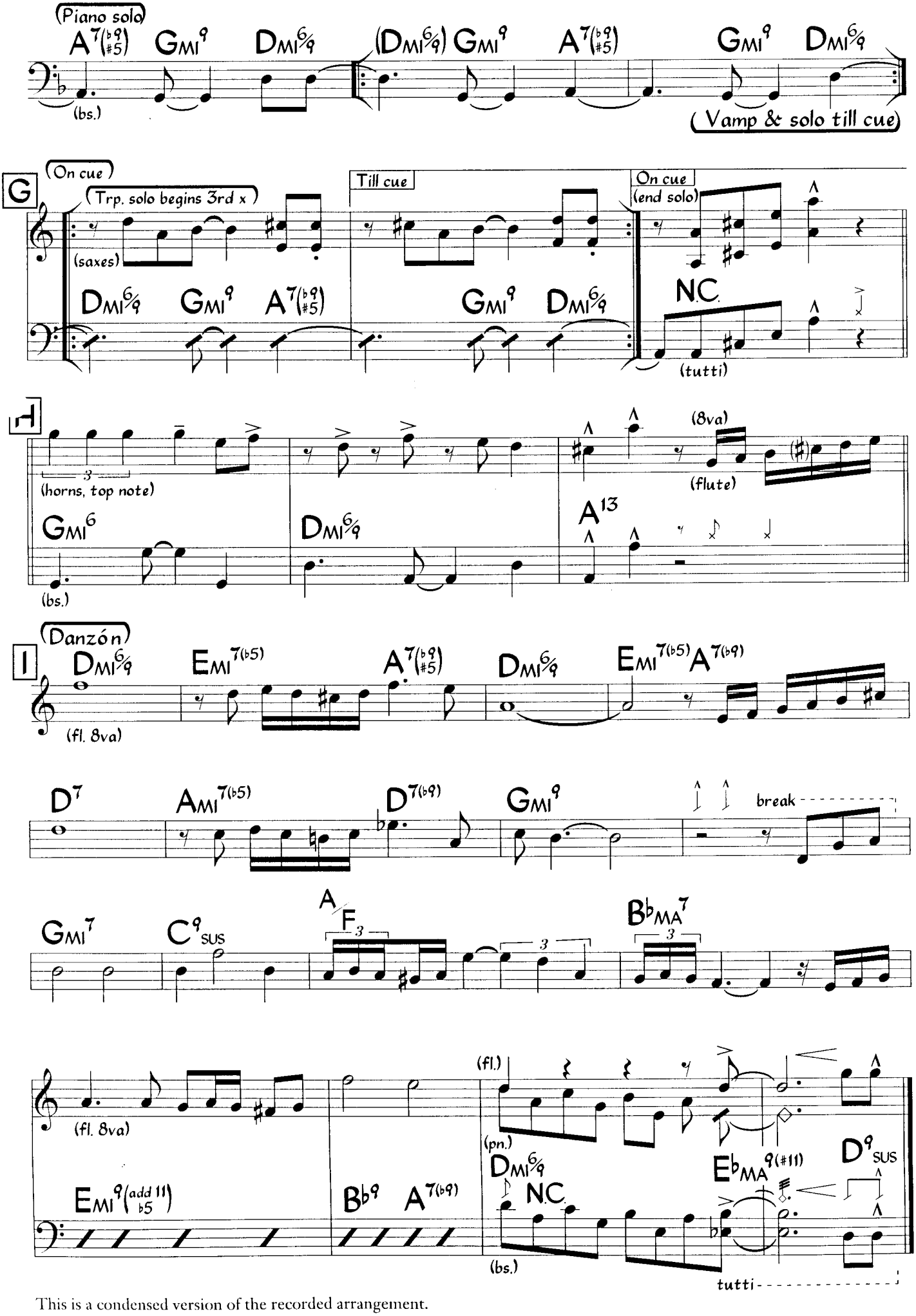

B
B♭MA7
(8va)
(flute)
F(add 9)/A
FMI/A♭
DMI7(♭5)/G
G7/B
CMI
CMI/B♭
AMI7(♭5)
3
D7(♭9 #5)
D7(♭9)
poco a poco crescendo
E♭MA7
B♭/D
crescendo
DSUS/C
D/C
GMI/B♭
F/A
decrescendo
E/G♯
A/G
D/F♯
G7/F
EMI7(♭5)
A7(♭13 ♭9)
(8va)
(flute)
C
DMI6/9
EMI7(♭5)
A7(♭9 #5)
DMI6/9
EMI7(♭5)
A7(♭9)
D7
AMI7(♭5)
D7(♭9)
GMI9
break
GMI7
C9SUS
A/F
3
3
B♭MA7
3
(fl. 8va)
EMI9(add 11 ♭5)
B♭9
A7(♭9)
(tutti, loco)
DMI/B♭
F
(bs.)
DMI
AMI7(♯5)
3
V.S. (turn page)


D
(Cha-Cha-Chá)
(saxes)
(perc. tacet 1st x)
(pn.)
GMI A
(A)
GMI
DMI
Eb F
E7(#9)
Db Eb
break - - - - - - - (bs.)
1.
2.
perc. fill 1st x
Bb C
C D
GMI A
Ab13 SUS
GMI A
E
Flute solo
Till cue
(pn.)
(A)
GMI
DMI
Eb F
E7(#9)
Db Eb
Bb C
C D
(bs.)
On cue
(end solo)
F
Piano solo
ff
GMI A
Db Eb
Bb C
DMI6/9
mf
GMI9
A7(b9 #5)

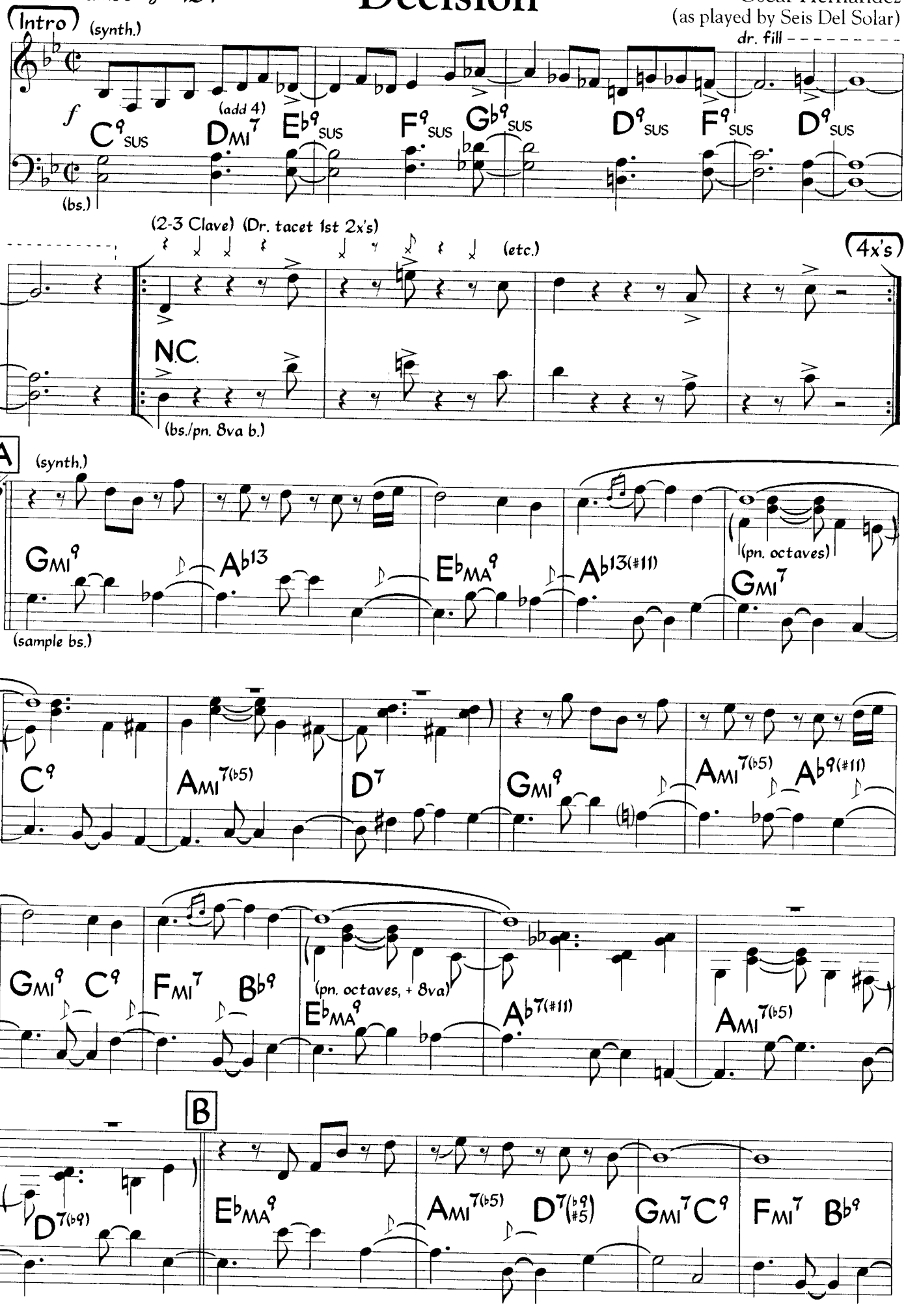


This is a condensed version of the recorded arrangement.

Jazz Mambo ♩ = 124

Decisión

Oscar Hernández
(as played by Seis Del Solar)



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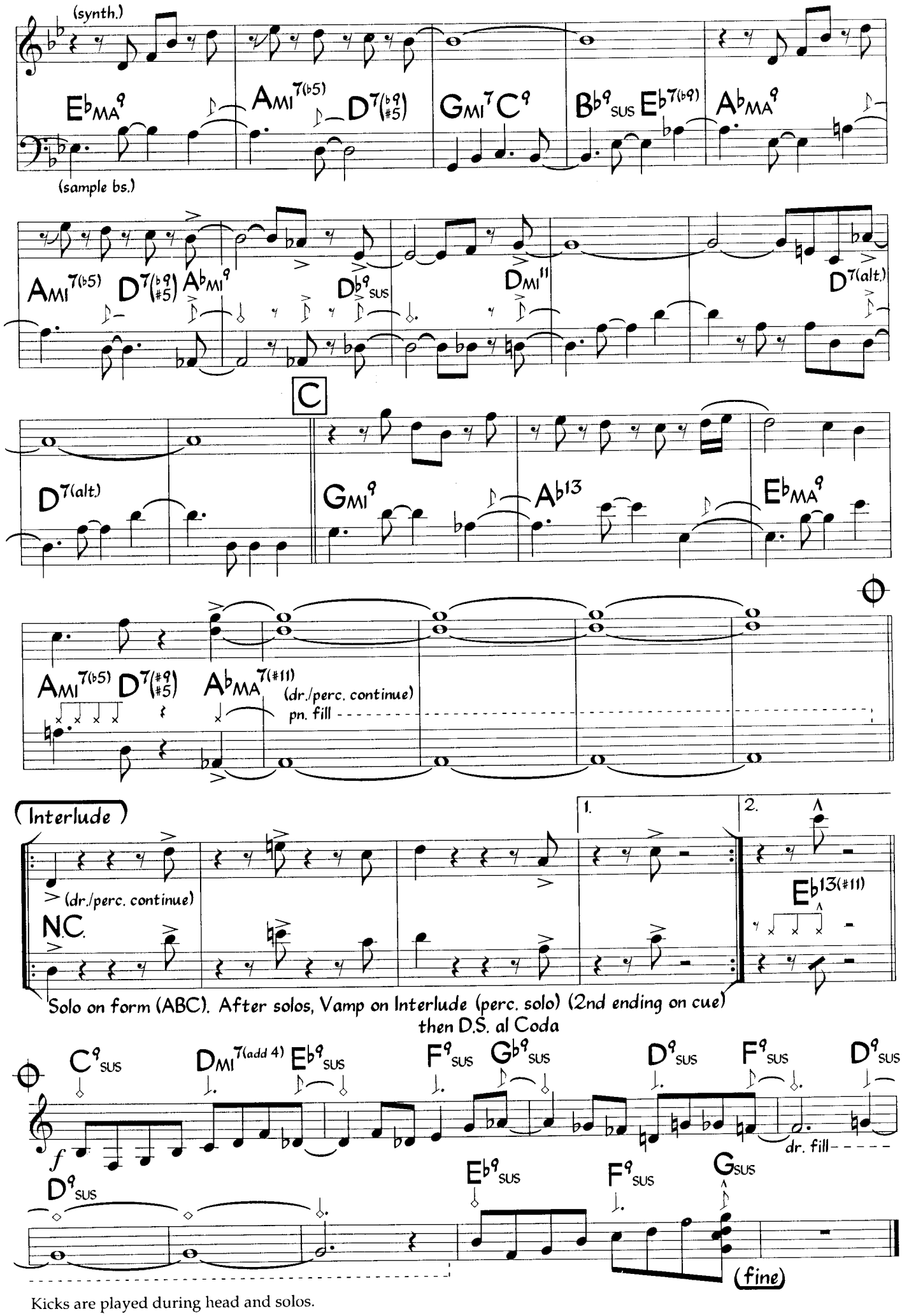


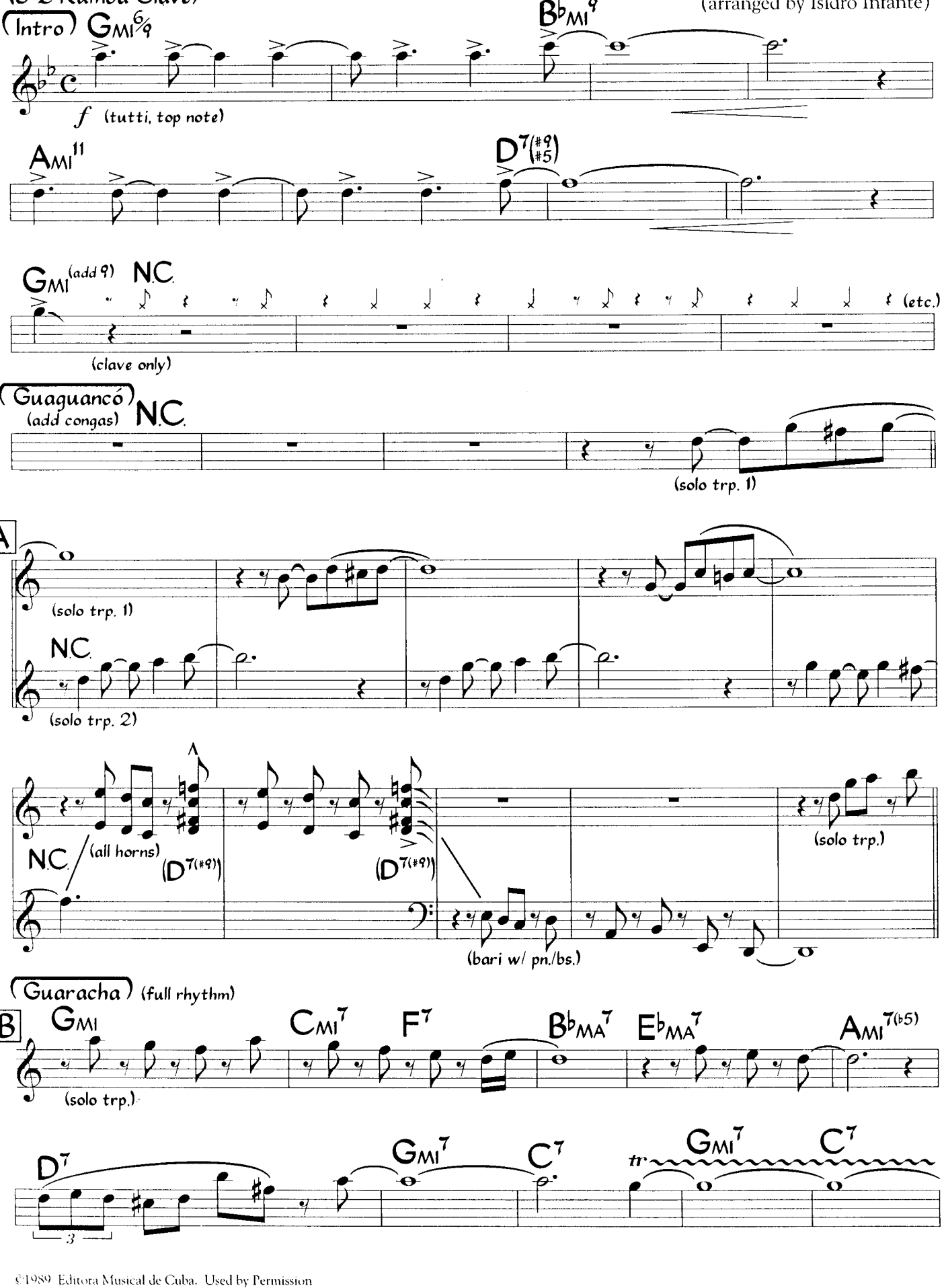
Kicks are played during head and solos.

Déjala Que Baile Sola

(a.k.a. Que Baile Sola El Son)

Juan Almeida
(as played by Louis Ramirez)
(arranged by Isidro Infante)

Guaracha/Guaguancó ♩ = 204
(3-2 Rumba Clave)



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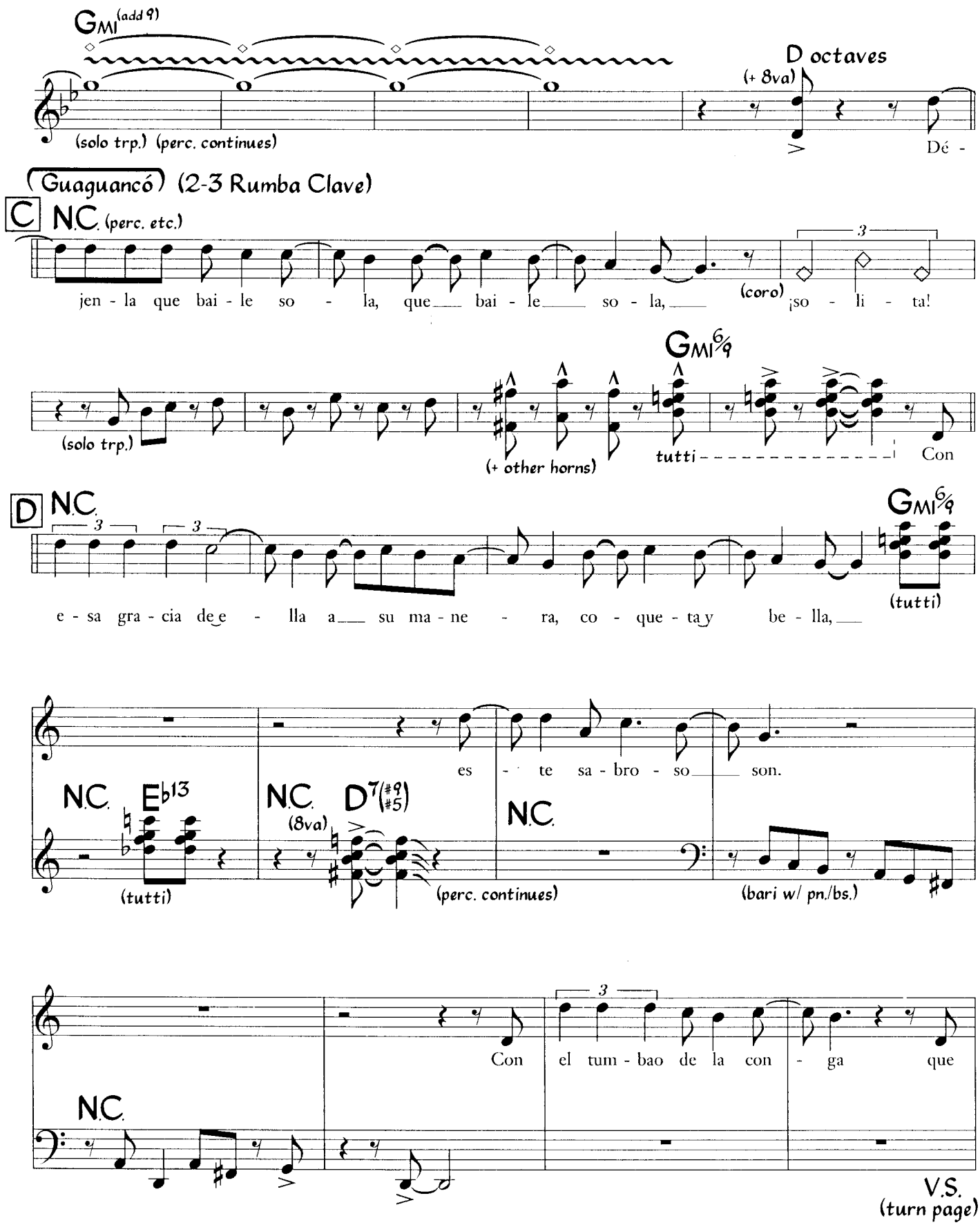
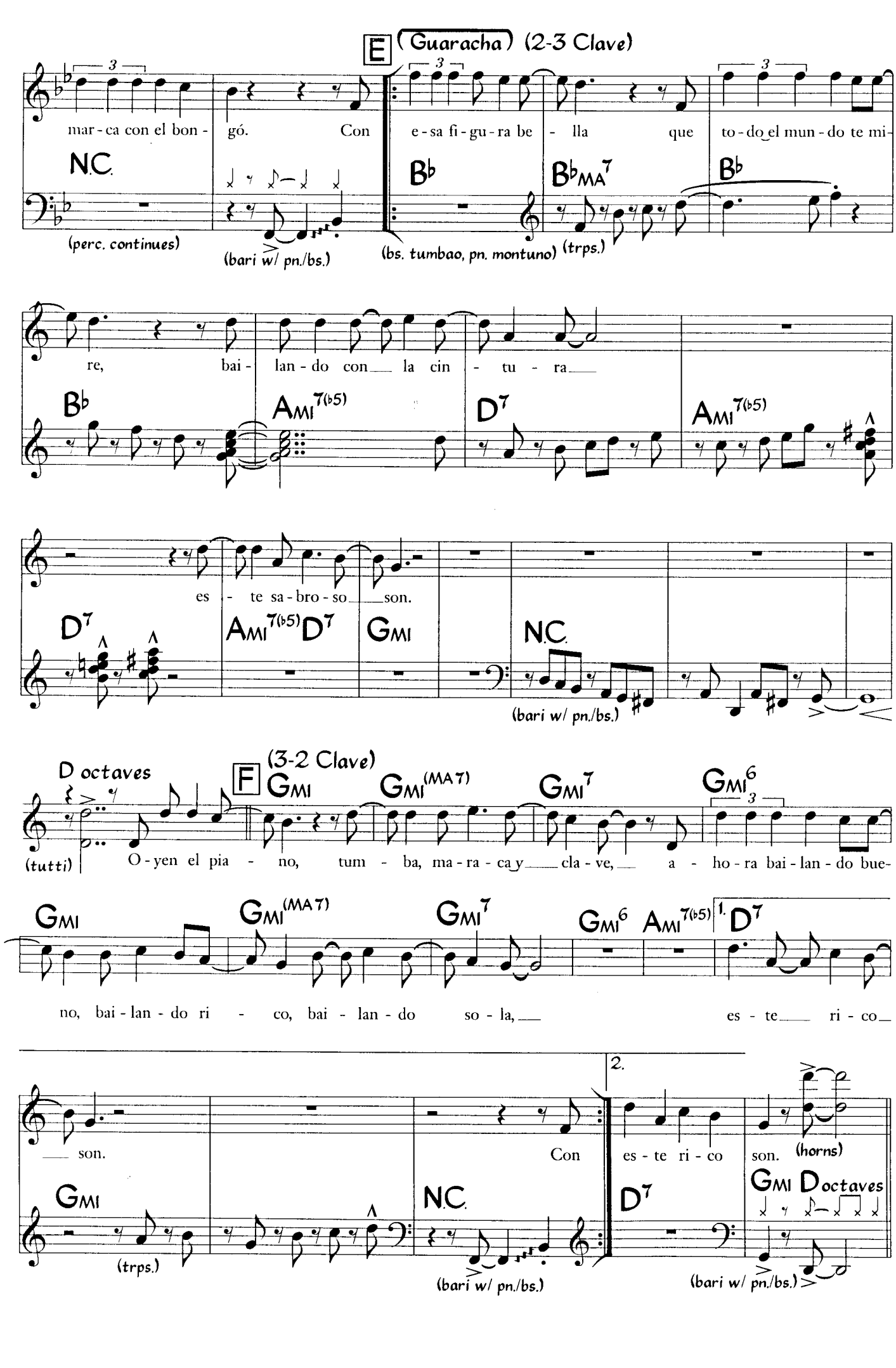
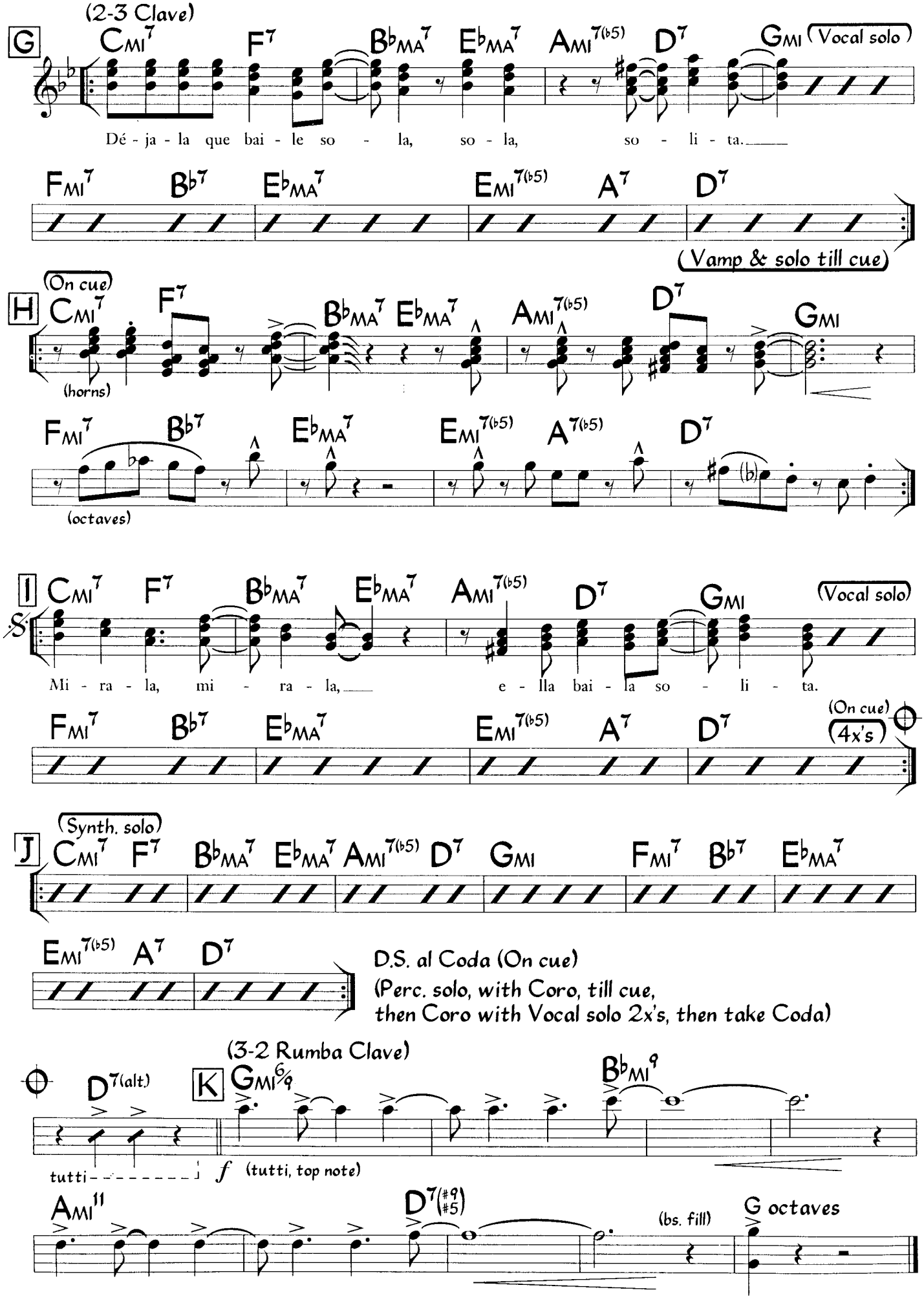
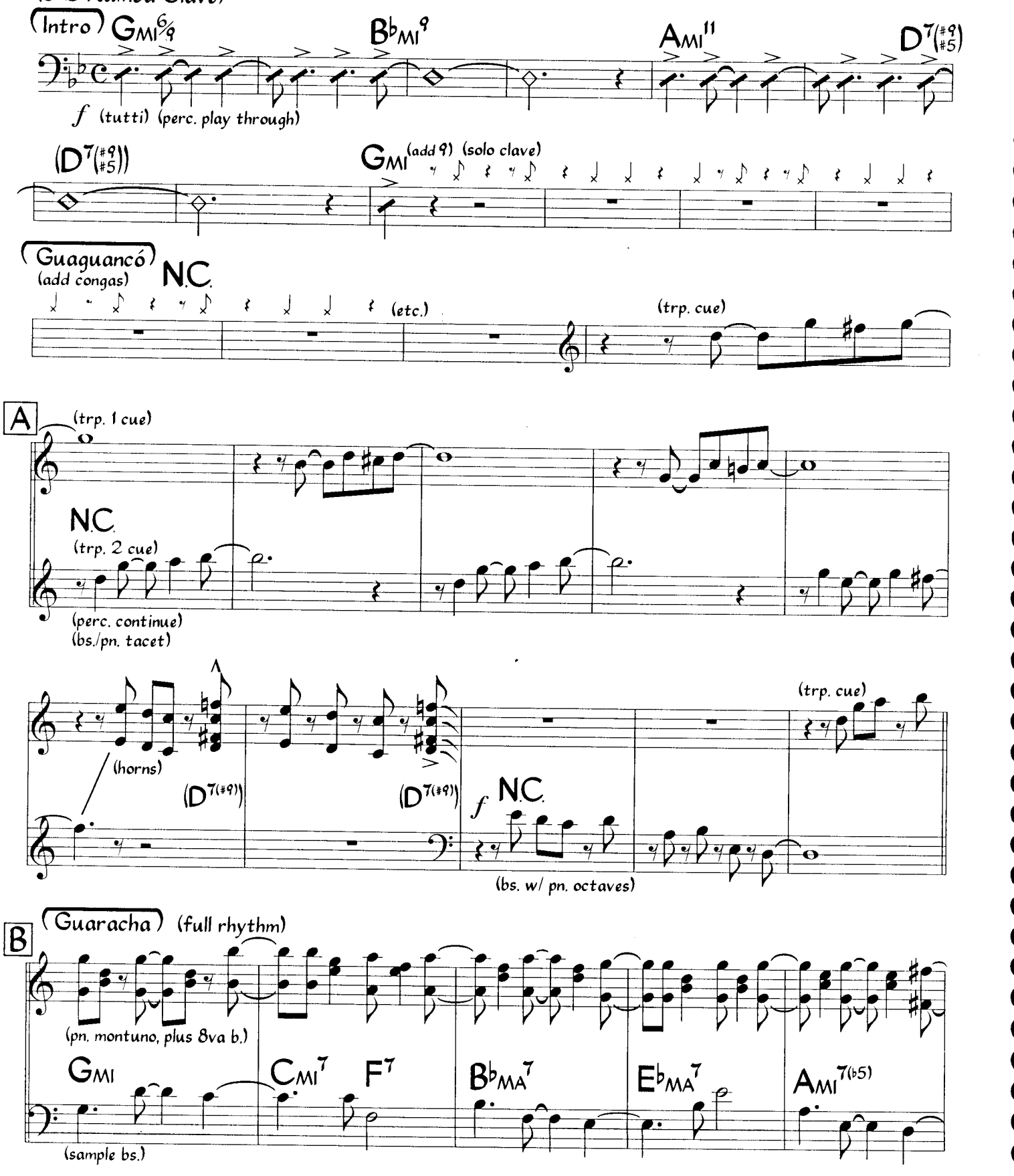

GMI(add 9)
(solo trp.) (perc. continues)
D octaves
(+ 8va)
Dé -
Guaguancó (2-3 Rumba Clave)
C N.C. (perc. etc.)
jen - la que bai - le so - la, que bai - le so - la,
(coro) ¡so - li - ta!
(solo trp.)
GMI6/9
(+ other horns)
tutti
Con
D N.C.
GMI6/9
(tutti)
e - sa gra - cia de e - lla a su ma - ne - ra, co - que - ta y be - lla,
es - te sa - bro - so son.
N.C. Eb13
(tutti)
N.C. D7(#9 #5)
(8va)
(perc. continues)
N.C.
(bari w/ pn./bs.)
Con el tum - bao de la con - ga que
N.C.
V.S.
(turn page)

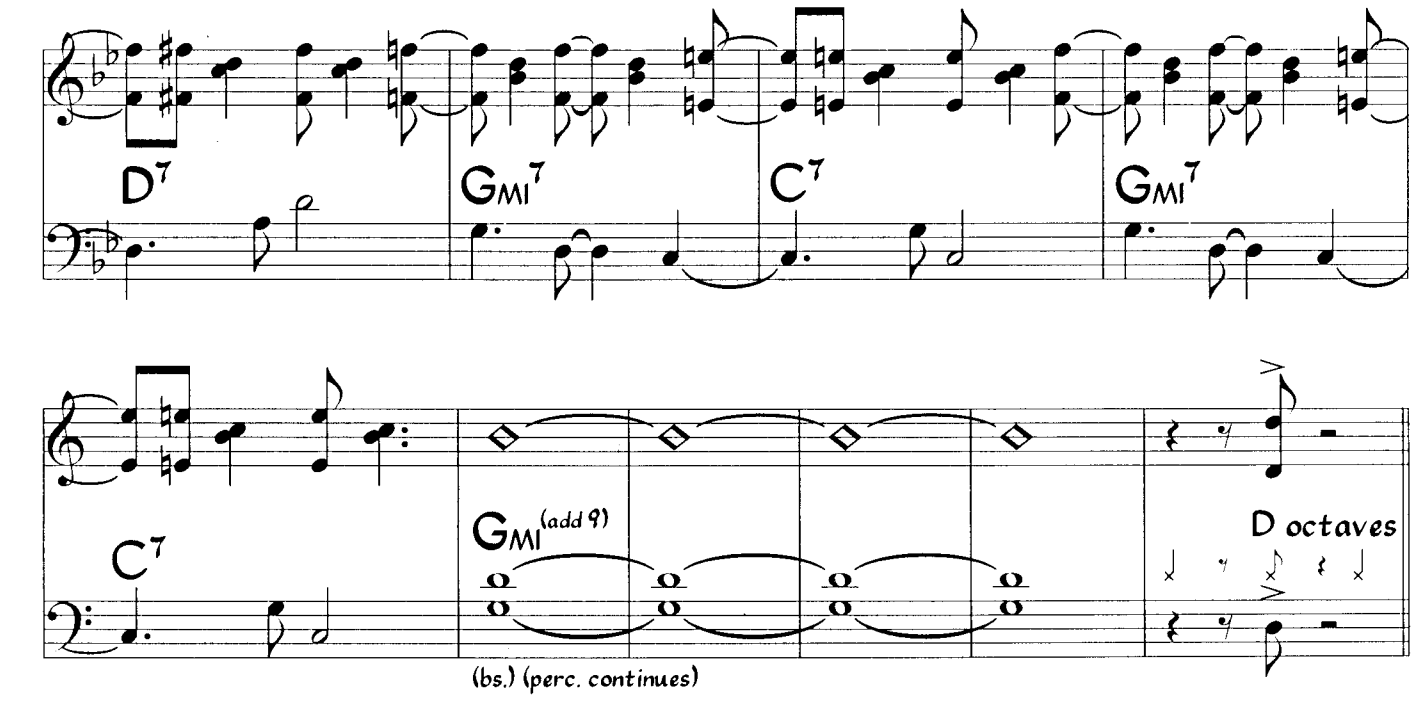

E Guaracha (2-3 Clave)
mar - ca con el bon - gó. Con e - sa fi - gu - ra be - lla que to - do el mun - do te mi -
N.C.
B♭
B♭MA7
B♭
(perc. continues)
(bari w/ pn./bs.)
(bs. tumbao, pn. montuno)
(trps.)
re, bai - lan - do con la cin - tu - ra
B♭
AMI7(♭5)
D7
AMI7(♭5)
es - te sa - bro - so son.
D7
AMI7(♭5)
D7
GMI
N.C.
(bari w/ pn./bs.)
D octaves
F (3-2 Clave)
GMI
GMI(MA7)
GMI7
GMI6
(tutti)
O - yen el pia - no, tum - ba, ma - ra - ca y cla - ve, a - ho - ra bai - lan - do bue -
GMI
GMI(MA7)
GMI7
GMI6
AMI7(♭5)
1.
D7
no, bai - lan - do ri - co, bai - lan - do so - la, es - te ri - co
2.
son.
Con es - te ri - co son.
(horns)
GMI
N.C.
D7
GMI Doctaves
(trps.)
(bari w/ pn./bs.)
(bari w/ pn./bs.)


(2-3 Clave)
G
Cmi7 F7 B♭MA7 E♭MA7 Ami7(♭5) D7 Gmi (Vocal solo)
Dé - ja - la que bai - le so - la, so - la, so - li - ta.
Fmi7 B♭7 E♭MA7 Emi7(♭5) A7 D7
(Vamp & solo till cue)
(On cue)
H
Cmi7 F7 B♭MA7 E♭MA7 Ami7(♭5) D7 Gmi
(horns)
Fmi7 B♭7 E♭MA7 Emi7(♭5) A7(♭5) D7
(octaves)
I
Cmi7 F7 B♭MA7 E♭MA7 Ami7(♭5) D7 Gmi (Vocal solo)
Mi - ra - la, mi - ra - la, e - lla bai - la so - li - ta.
Fmi7 B♭7 E♭MA7 Emi7(♭5) A7 D7 (On cue) (4x's)
(Synth. solo)
J
Cmi7 F7 B♭MA7 E♭MA7 Ami7(♭5) D7 Gmi Fmi7 B♭7 E♭MA7
Emi7(♭5) A7 D7
D.S. al Coda (On cue)
(Perc. solo, with Coro, till cue,
then Coro with Vocal solo 2x's, then take Coda)
(3-2 Rumba Clave)
D7(alt)
K
Gmi6/9 B♭mi9
tutti
f (tutti, top note)
Ami11 D7(♯9 ♯5)
(bs. fill)
G octaves

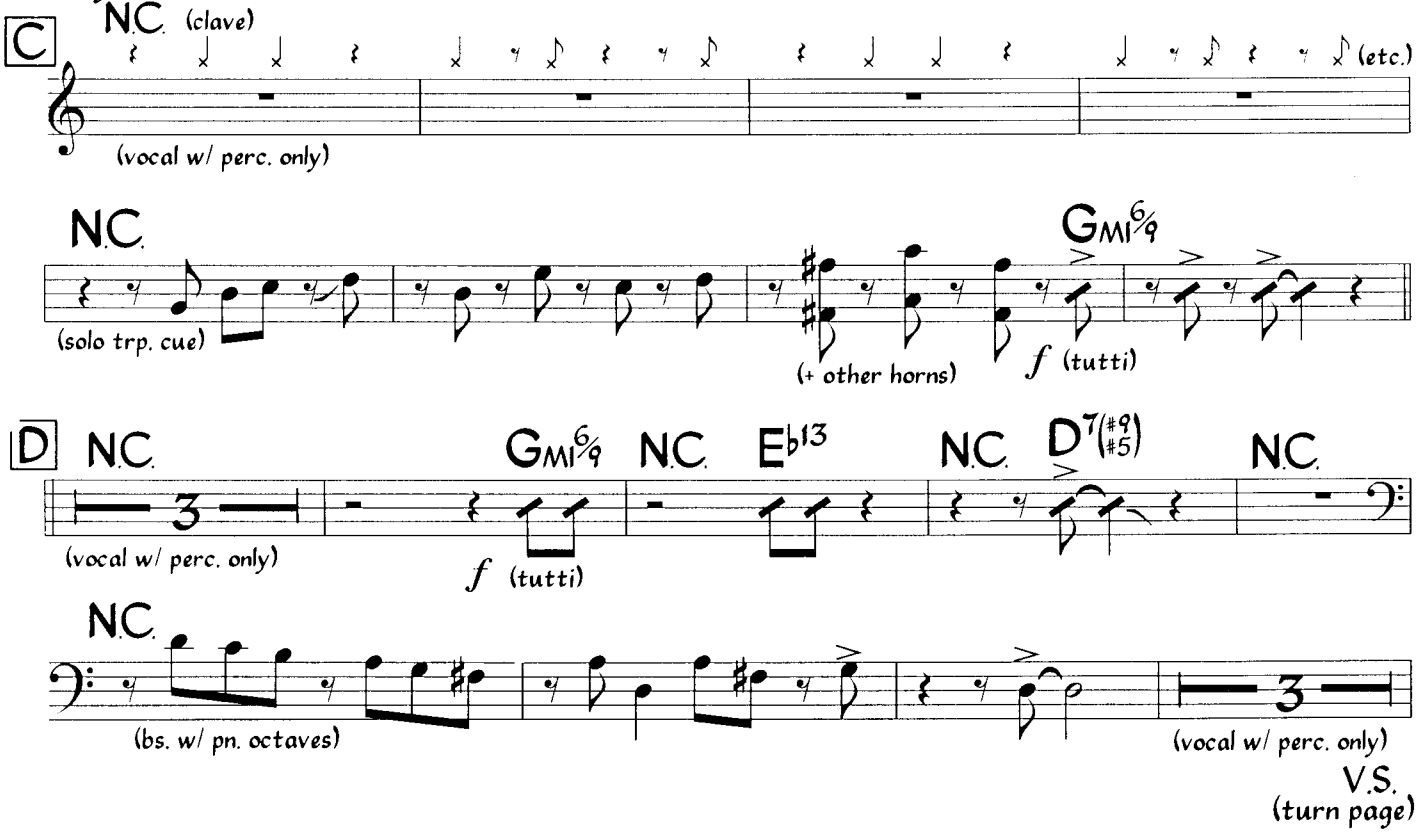
Déjala Que Baile Sola (Rhythm Section)

Guaracha/Guaguancó ♩ = 204
(3-2 Rumba Clave)

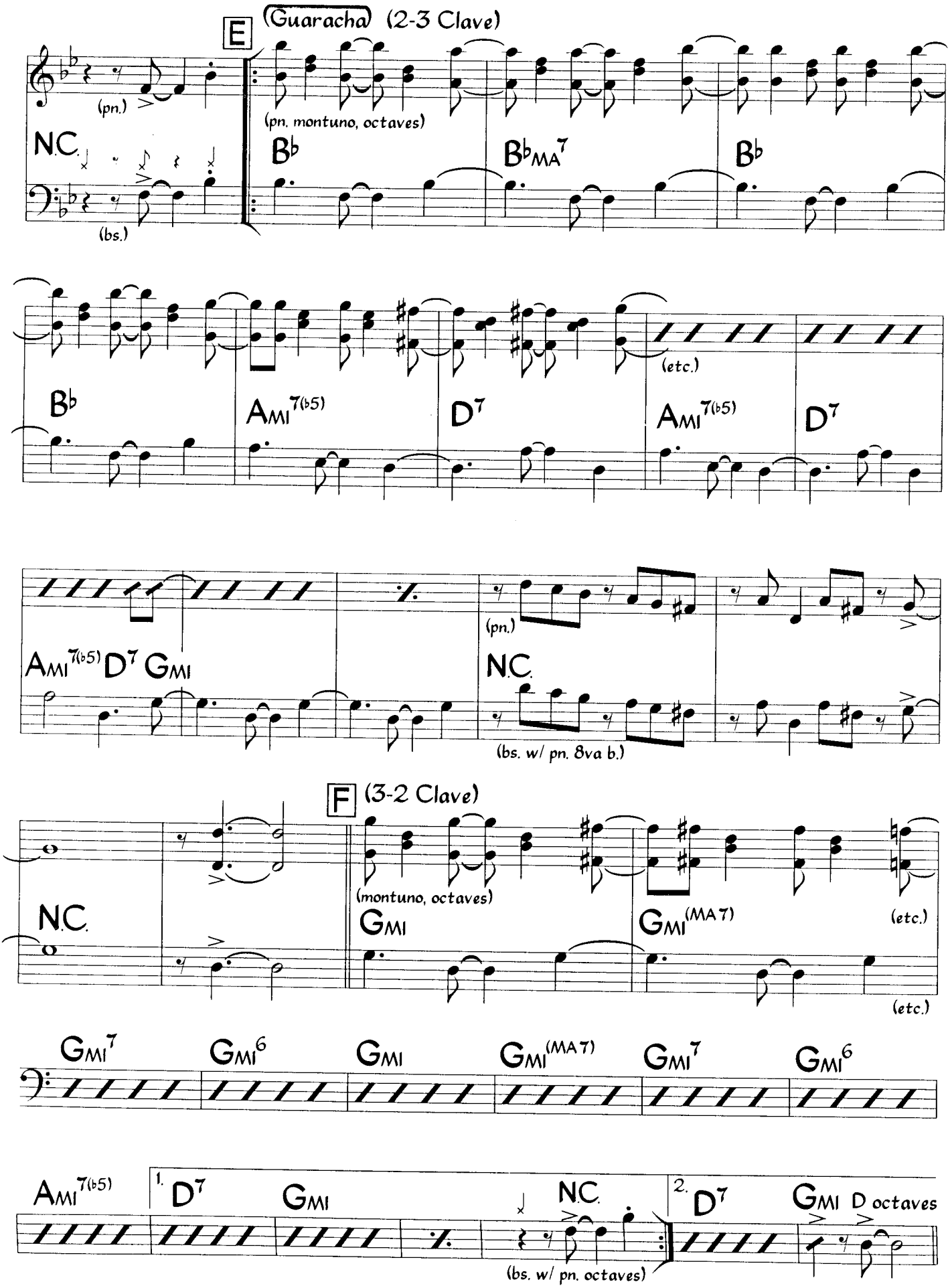


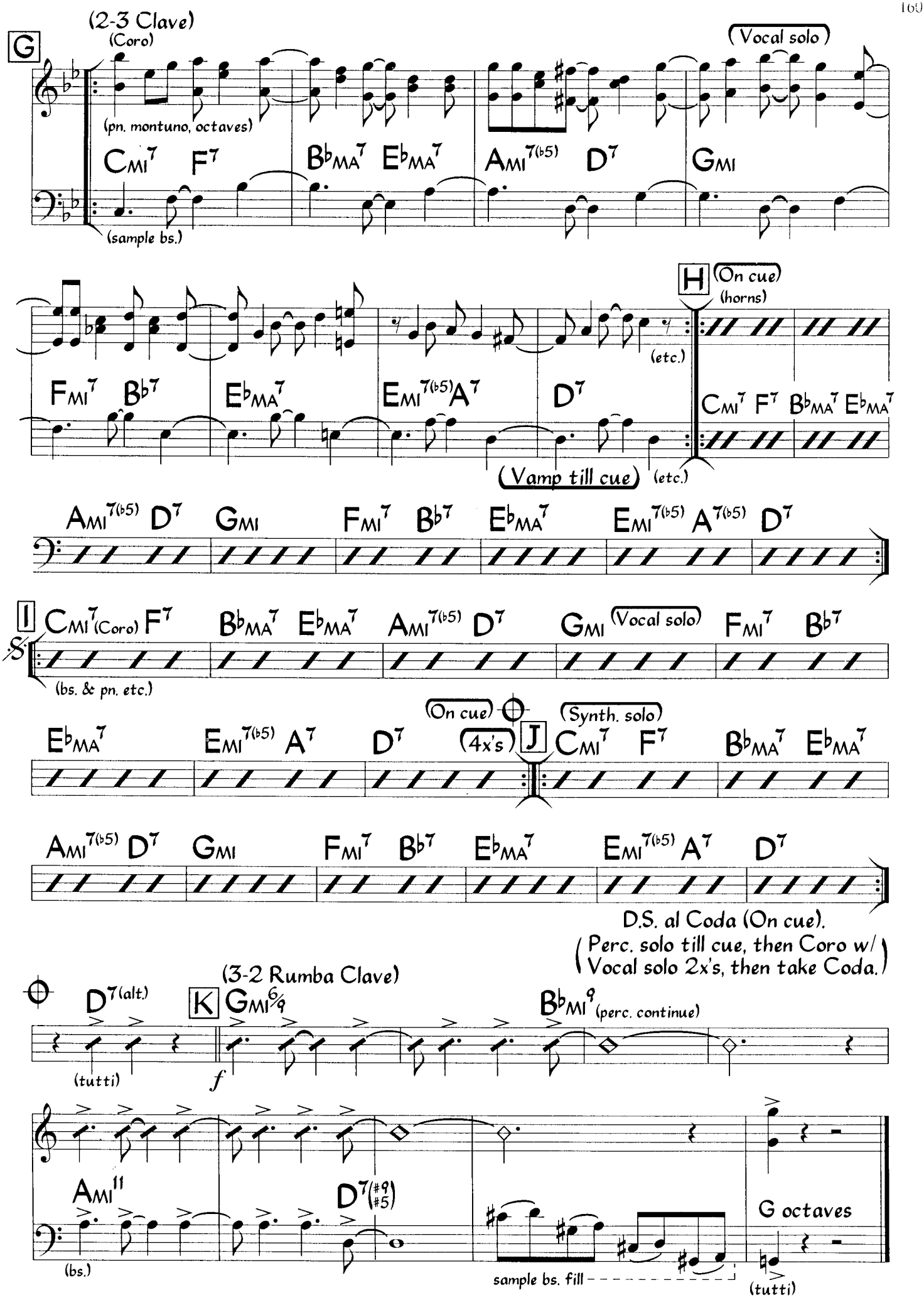


Guaguancó (2-3 Rumba Clave)



V.S.
(turn page)

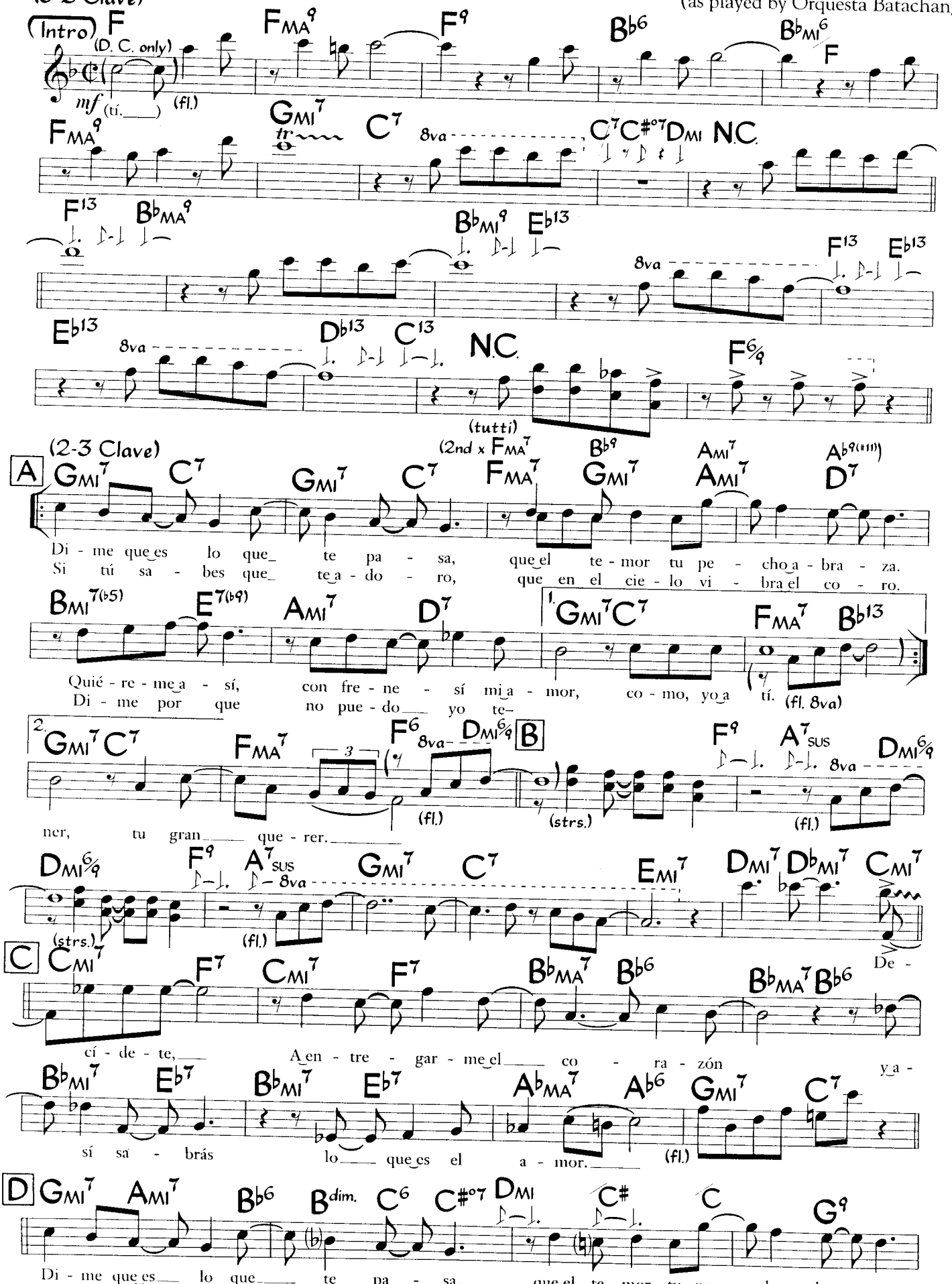

E
Guaracha (2-3 Clave)
(pn.)
(bs.)
N.C.
(pn. montuno, octaves)
B♭
B♭MA7
B♭
(etc.)
B♭
AMI7(♭5)
D7
AMI7(♭5)
D7
AMI7(♭5)
D7
GMI
(pn.)
N.C.
(bs. w/ pn. 8va b.)
F
(3-2 Clave)
N.C.
(montuno, octaves)
GMI
GMI(MA7)
(etc.)
(etc.)
GMI7
GMI6
GMI
GMI(MA7)
GMI7
GMI6
AMI7(♭5)
1.
D7
GMI
N.C.
(bs. w/ pn. octaves)
2.
D7
GMI
D octaves


G
(2-3 Clave)
(Coro)
(Vocal solo)
(pn. montuno, octaves)
Cmi7 F7 B♭MA7 E♭MA7 Ami7(♭5) D7 Gmi
(sample bs.)
H
On cue
(horns)
(etc.)
Fmi7 B♭7 E♭MA7 Emi7(♭5) A7 D7 Cmi7 F7 B♭MA7 E♭MA7
(Vamp till cue)
(etc.)
Ami7(♭5) D7 Gmi Fmi7 B♭7 E♭MA7 Emi7(♭5) A7(♭5) D7
I
Cmi7 (Coro) F7 B♭MA7 E♭MA7 Ami7(♭5) D7 Gmi (Vocal solo) Fmi7 B♭7
(bs. & pn. etc.)
On cue
(4x's)
J
(Synth. solo)
E♭MA7 Emi7(♭5) A7 D7 Cmi7 F7 B♭MA7 E♭MA7
Ami7(♭5) D7 Gmi Fmi7 B♭7 E♭MA7 Emi7(♭5) A7 D7
D.S. al Coda (On cue).
(Perc. solo till cue, then Coro w/ Vocal solo 2x's, then take Coda.)
(3-2 Rumba Clave)
D7(alt.)
K
Gmi6/9
B♭mi9 (perc. continue)
(tutti)
f
Ami11 D7(♯9 ♯5)
sample bs. fill
G octaves
(tutti)
(bs.)

Déjala Que Siga Andando

Jose Antonio Méndez
Reinaldo Bolaños
(as played by Orquesta Batachanga)

Guaracha (Charanga style) ♩ = 94
(3-2 Clave)



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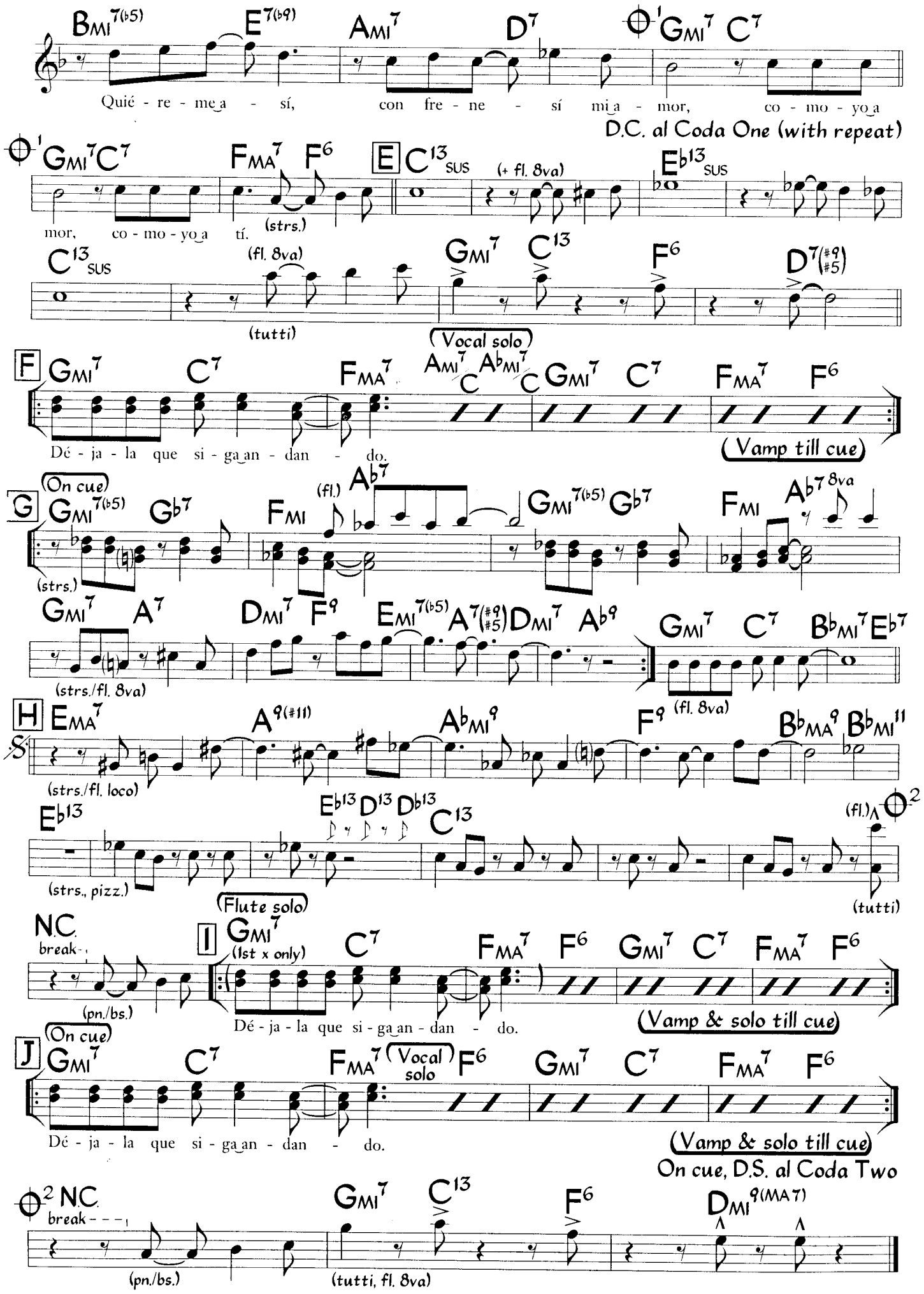


This is a condensed version of the recorded arrangement.

Déjala Que Siga Andando (Rhythm Section)

Guaracha (Charanga style) ♩ = 94

(3-2 Clave)

(Intro) F (pn. comp) F_{MA}^{9} F^{9} B^{b6} $B^{b}{}_{MI}^{6}$ F

mf (bs.)

(pn. + 8va b.) F_{MA}^{9} G_{MI}^{7} C C^{7} C^{7} $C^{\#o7}$ D_{MI} N.C. (perc. etc.)

(bs.)

F^{13} $B^{b}{}_{MA}^{9}$ $B^{b}{}_{MI}^{9}$ E^{b13} F^{13} E^{b13}

(bs.) E^{b13} D^{b13} C^{13} N.C. (tutti) F^{6}_{9}

A (2-3 Clave) (1st x)

(pn. sample montuno, octaves) G_{MI}^{7} C^{7} G_{MI}^{7} C^{7} (2nd x) F_{MA}^{7} B^{b9} A_{MI}^{7} $A^{b9(\sharp 11)}$ F_{MA}^{7} G_{MI}^{7} A_{MI}^{7} D^{7} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ (etc.)

(sample bs.)

A_{MI}^{7} D^{7} 1. G_{MI}^{7} C^{7} F_{MA}^{7} B^{b13} 2. G_{MI} C^{7} F_{MA}^{7} F^{6} $D_{MI}^{6}{}_{9}$

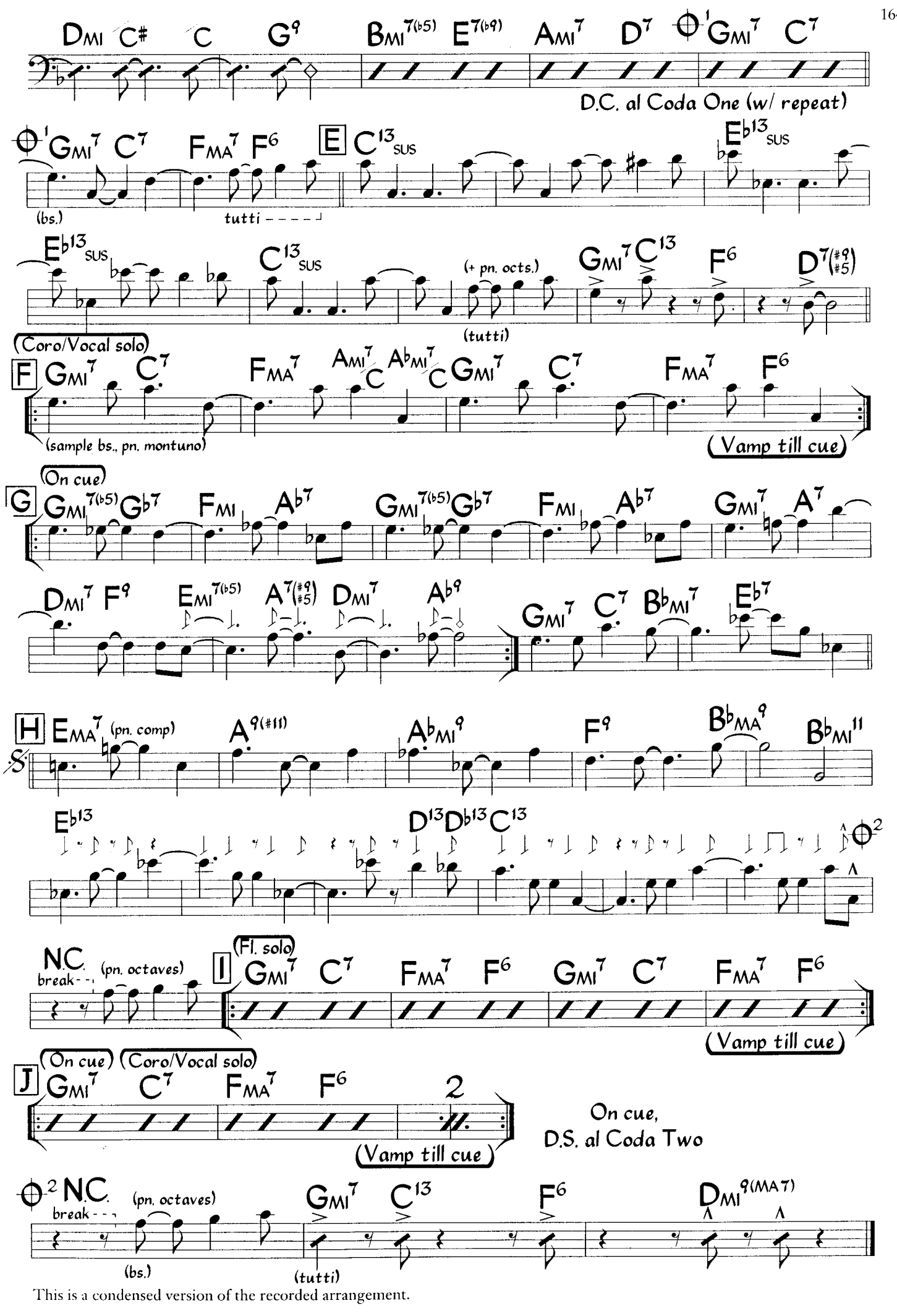
B $D_{MI}^{6}{}_{9}$ F^{9} $A^{7}{}_{SUS}$ $D_{MI}^{6}{}_{9}$ F^{9} $A^{7}{}_{SUS}$ G_{MI}^{7} (pn. montuno) C^{7}

(sample bs.)

E_{MI}^{7} D_{MI}^{7} $D^{b}{}_{MI}^{7}$ C_{MI}^{7} C C_{MI}^{7} F^{7} $B^{b}{}_{MA}^{7}$ B^{b6} $B^{b}{}_{MI}^{7}$ E^{b7}

(etc.)

$A^{b}{}_{MA}^{7}$ A^{b6} G_{MI}^{7} C^{7} D G_{MI}^{7} A_{MI}^{7} B^{b6} $B^{dim.}$ C^{6} $C^{\#o7}$ D_{MI}

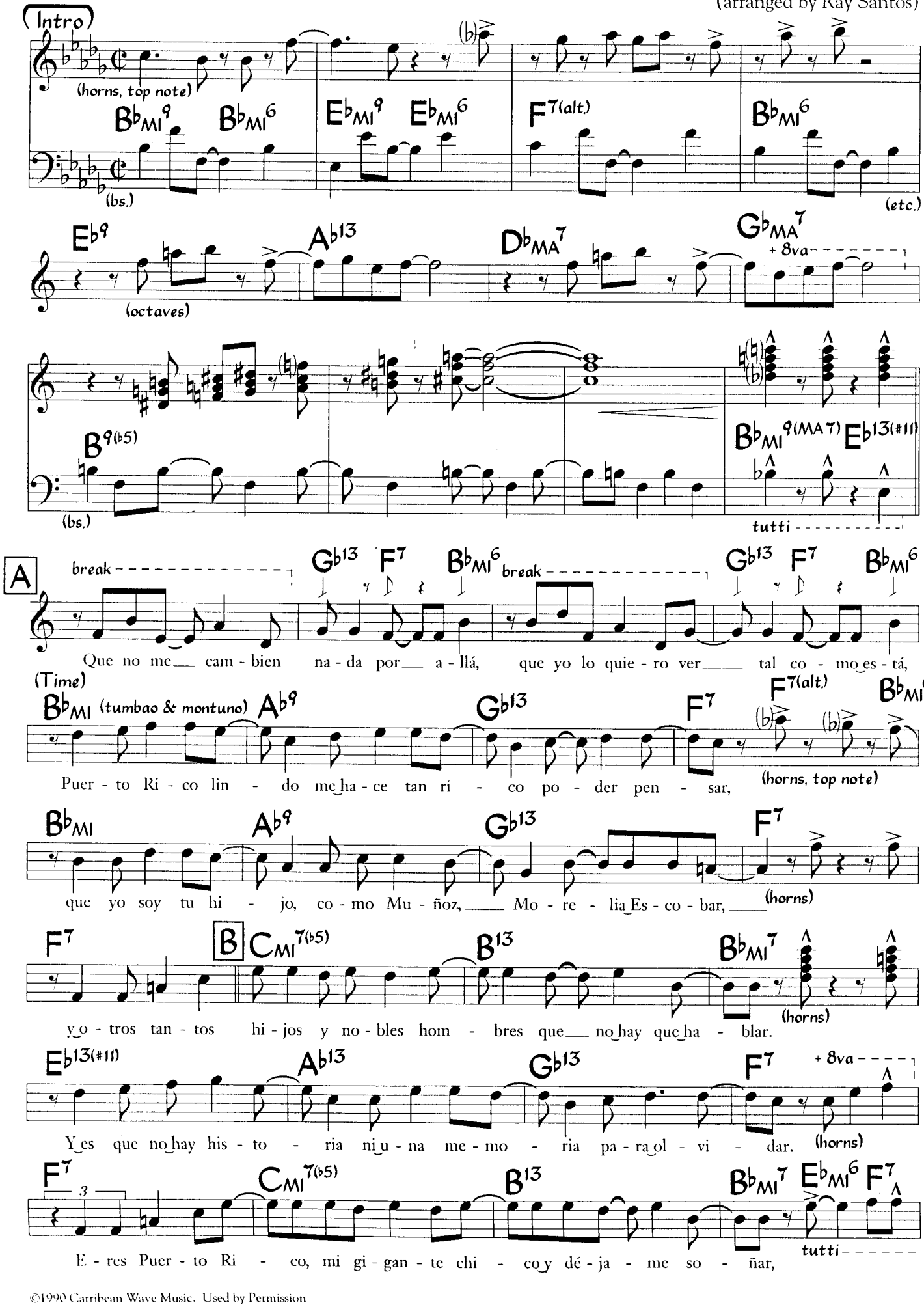


This is a condensed version of the recorded arrangement.

Mambo ♩ = 102
(2-3 Clave)

Déjame Soñar

Périn Vásquez
(as played by Tito Puente)
(arranged by Ray Santos)



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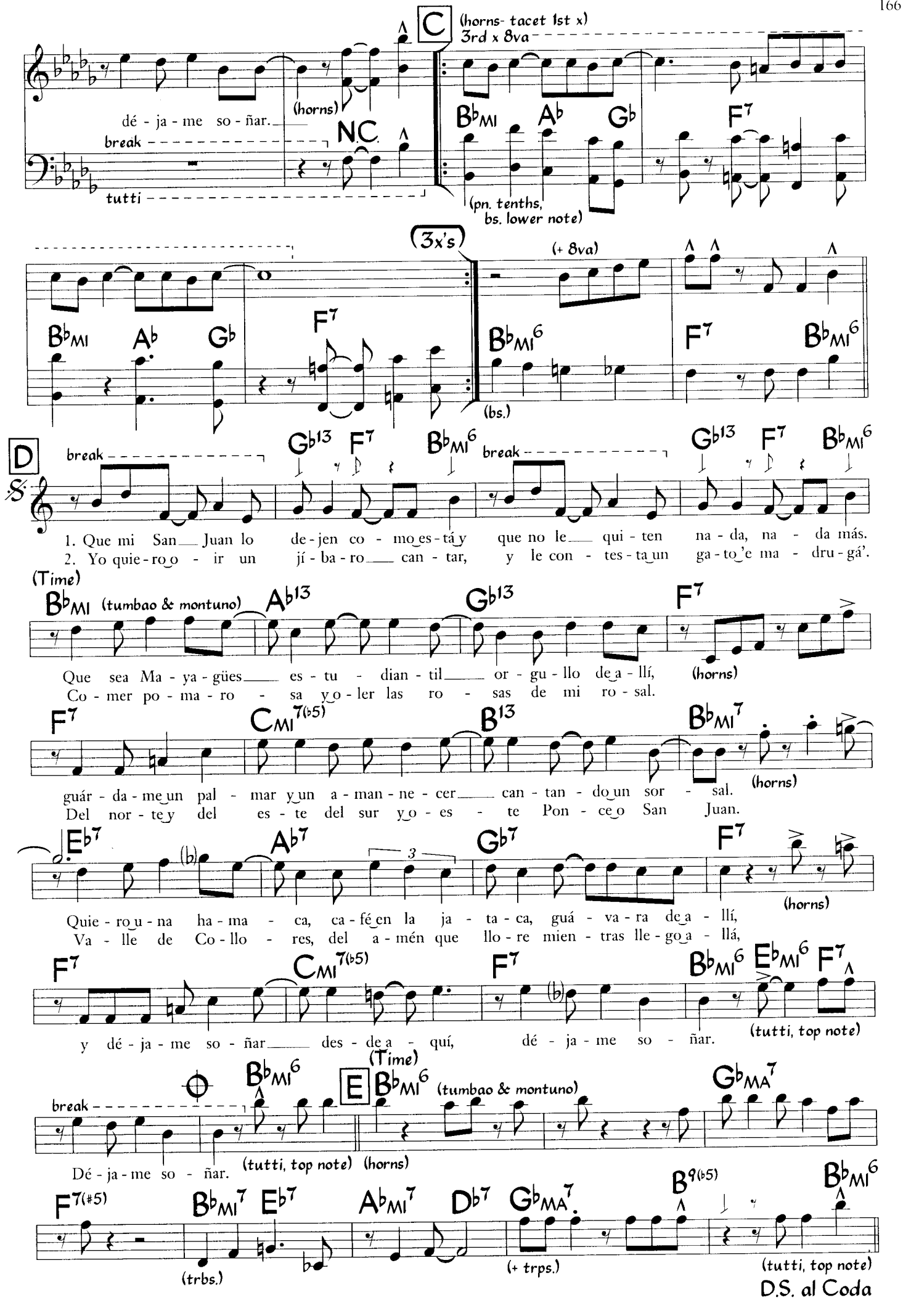
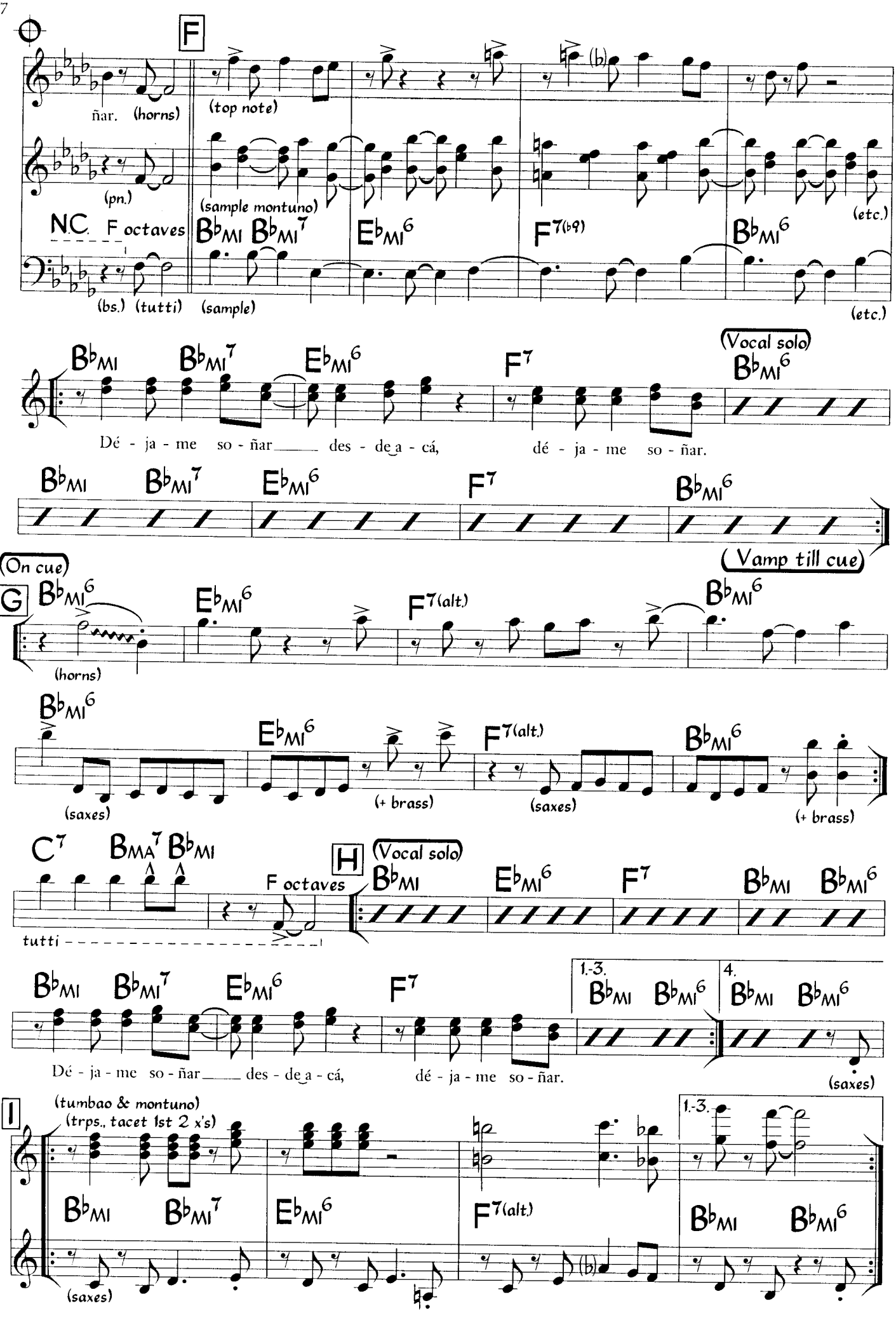
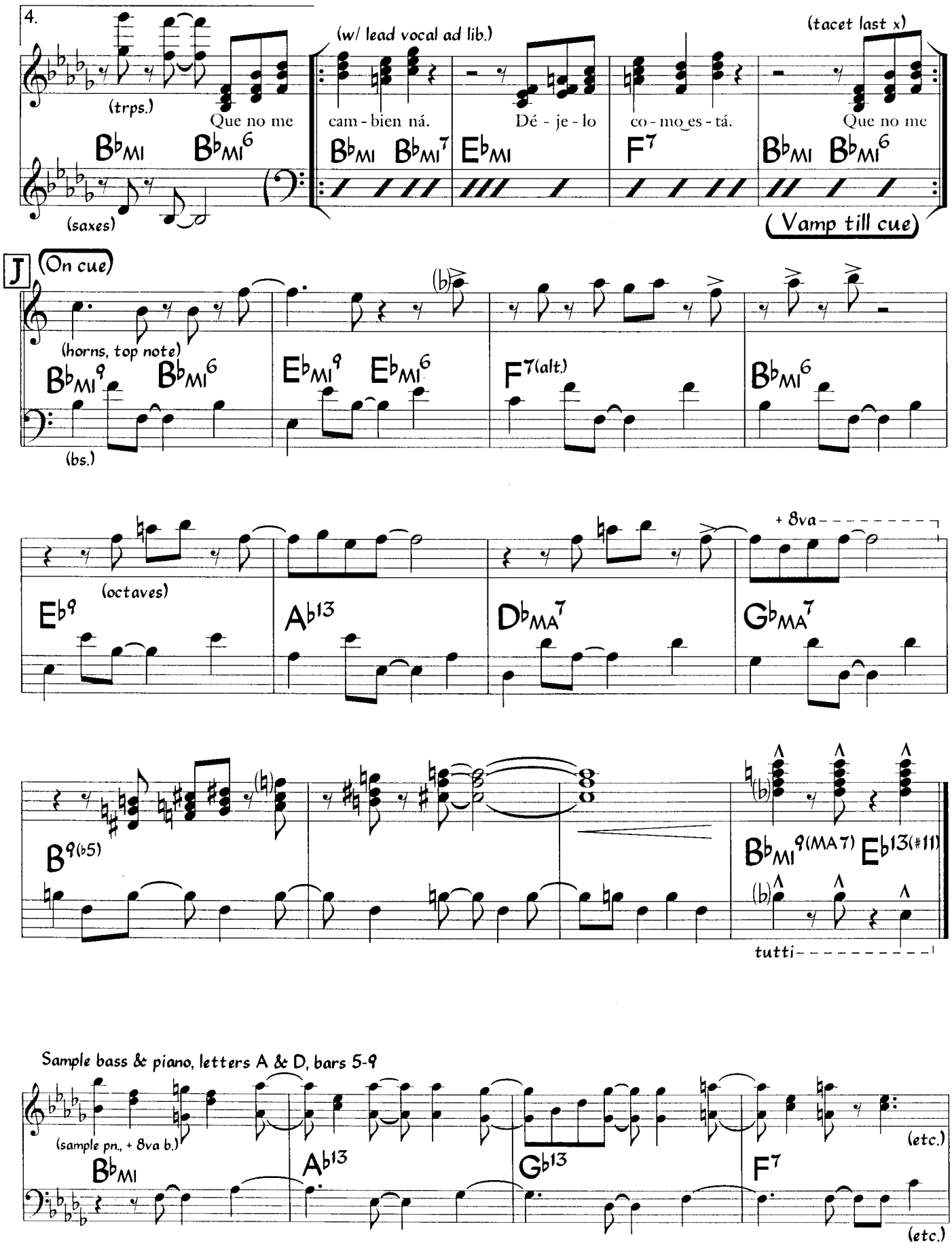

C
(horns- tacet 1st x)
3rd x 8va
dé - ja - me so - ñar.
break
tutti
(horns)
N.C.
B♭MI
A♭
G♭
F7
(pn. tenths, bs. lower note)
3x's
(+ 8va)
B♭MI6
(bs.)
D
break
G♭13
F7
B♭MI6
1. Que mi San Juan lo de-jen co - mo es-tá y que no le qui - ten na - da, na - da más.
2. Yo quie-ro ir un jí - ba-ro can - tar, y le con - tes-ta un ga-to 'e ma - dru-gá'.
(Time)
(tumbao & montuno)
A♭13
Que sea Ma - ya-gües es - tu - dian - til or - gu - llo de a - llí,
Co - mer po - ma - ro - sa y o - ler las ro - sas de mi ro - sal.
(horns)
CMI7(♭5)
B13
B♭MI7
guár - da - me un pal - mar y un a - man - ne - cer can - tan - do un sor - sal.
Del nor - te y del es - te del sur y o - es - te Pon - ce o San Juan.
E♭7
A♭7
G♭7
F7
Quie - ro u - na ha - ma - ca, ca - fé en la ja - ta - ca, guá - va - ra de a - llí,
Va - lle de Co - llo - res, del a - mén que llo - re mien - tras lle - go a - llá,
B♭MI6
E♭MI6
(tutti, top note)
y dé - ja - me so - ñar des - de a - quí, dé - ja - me so - ñar.
E
(Time)
(tumbao & montuno)
G♭MA7
Dé - ja - me so - ñar.
F7(♯5)
B♭MI7
E♭7
A♭MI7
D♭7
G♭MA7
B9(♭5)
(trbs.)
(+ trps.)
D.S. al Coda


F
ñar. (horns)
(top note)
(pn.)
(sample montuno)
N.C. F octaves
B♭MI B♭MI7 E♭MI6 F7(♭9) B♭MI6
(etc.)
(bs.) (tutti)
(sample)
(etc.)
(Vocal solo)
B♭MI B♭MI7 E♭MI6 F7 B♭MI6
Dé - ja - me so - ñar des - de a - cá, dé - ja - me so - ñar.
B♭MI B♭MI7 E♭MI6 F7 B♭MI6
(On cue)
(Vamp till cue)
G
B♭MI6 E♭MI6 F7(alt.) B♭MI6
(horns)
B♭MI6 E♭MI6 F7(alt.) B♭MI6
(saxes)
(+ brass)
(saxes)
(+ brass)
C7 BMA7 B♭MI
H
(Vocal solo)
F octaves
B♭MI E♭MI6 F7 B♭MI B♭MI6
tutti
B♭MI B♭MI7 E♭MI6 F7
1.-3. B♭MI B♭MI6
4. B♭MI B♭MI6
Dé - ja - me so - ñar des - de a - cá, dé - ja - me so - ñar.
(saxes)
I
(tumbao & montuno)
(trps., tacet 1st 2 x's)
1.-3.
B♭MI B♭MI7 E♭MI6 F7(alt.) B♭MI B♭MI6
(saxes)


4.
(trps.)
Que no me
cam - bien ná.
Dé - je - lo
co - mo es - tá.
Que no me
(w/ lead vocal ad lib.)
(tacet last x)
(saxes)
(Vamp till cue)
J
(On cue)
(horns, top note)
(bs.)
(octaves)
+ 8va
tutti
Sample bass & piano, letters A & D, bars 5-9
(sample pn., + 8va b.)
(etc.)
(etc.)

Son-Montuno ♩ = 172
(2-3 Clave)

Dile A Catalina

Arsenio Rodríguez
(as played by Irakere)

(Intro) (Piano solo)

(F) (B♭) (C) (B♭) (F) (B♭) (perc.) (C) (B♭) G♭MI11

(horns)

(bs./perc. tacet)

(add bass)

(pn.)

AMI11 BMI11 A7(♭9♭5) BMI9 FMI9 DMI9 D♭13 C13 N.C.

(bs./tutti)

A

1., 2.

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es - tá pa - san - do.

F B♭ C B♭ F B♭ C B♭

(sample bs.) (pn. montuno)

(Trp. solo)

F B♭ C B♭ F B♭ C B♭

3. (Vocal solo)

tá pa - san - do. Di - La

C B♭

(pn.)

(vocal/horns)

le a Ca - ta - li - na que ven - ga pa - ra a - cá,
yu - ca la trai - go ri - ca y bue - na ver - dad.

di - le que la yu - ca se me va a pa - sar.
Di - le que por fín si me la va a com - prar.

AMI7 DMI7 B♭ C N.C.

(tutti)

D.S. al Coda
(with repeats)

B♭MA7 AMI7 GMI7 FMA7 EMI7(♭5) A7(♭9) DMI7 G13 C13

(horns)

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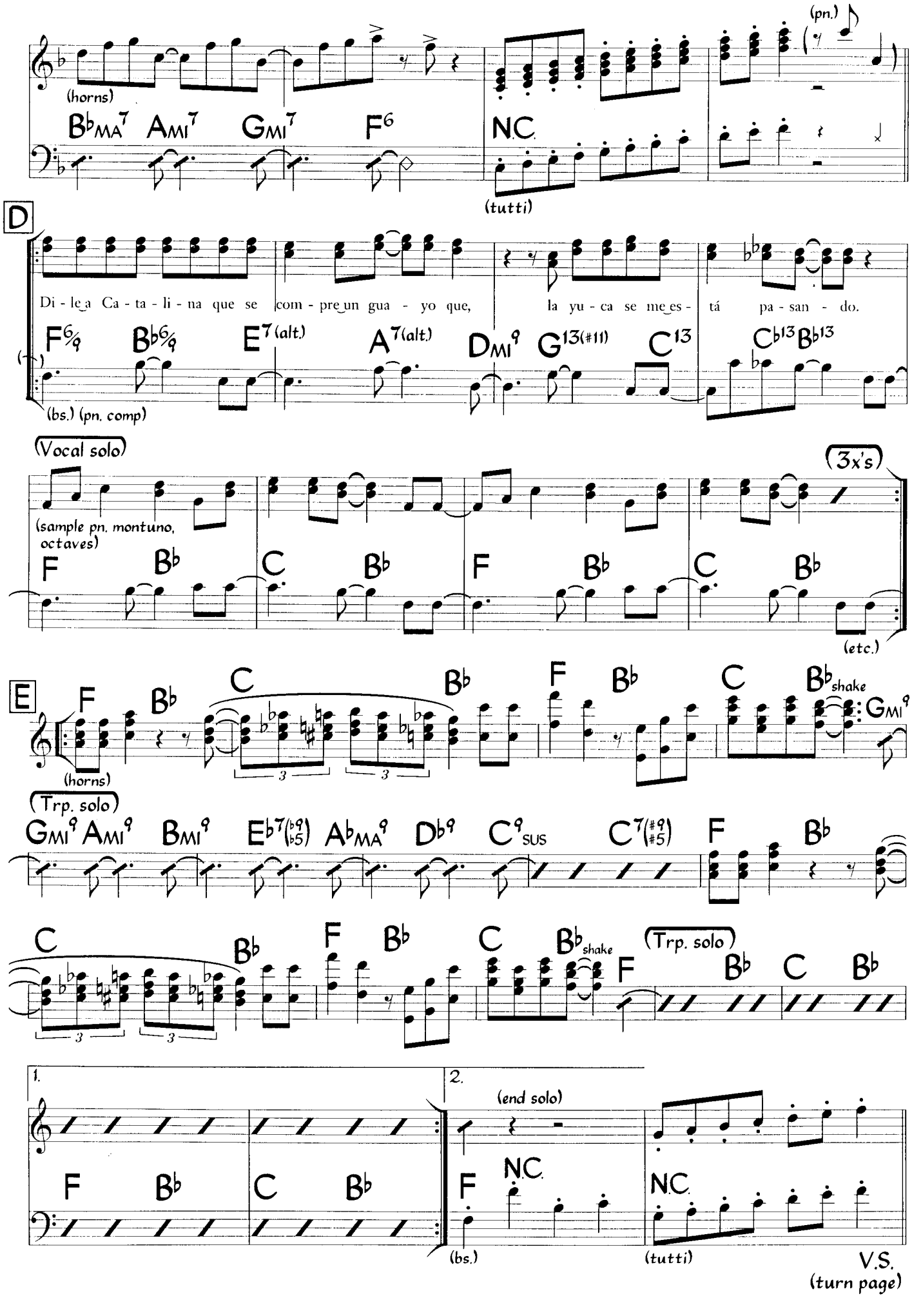
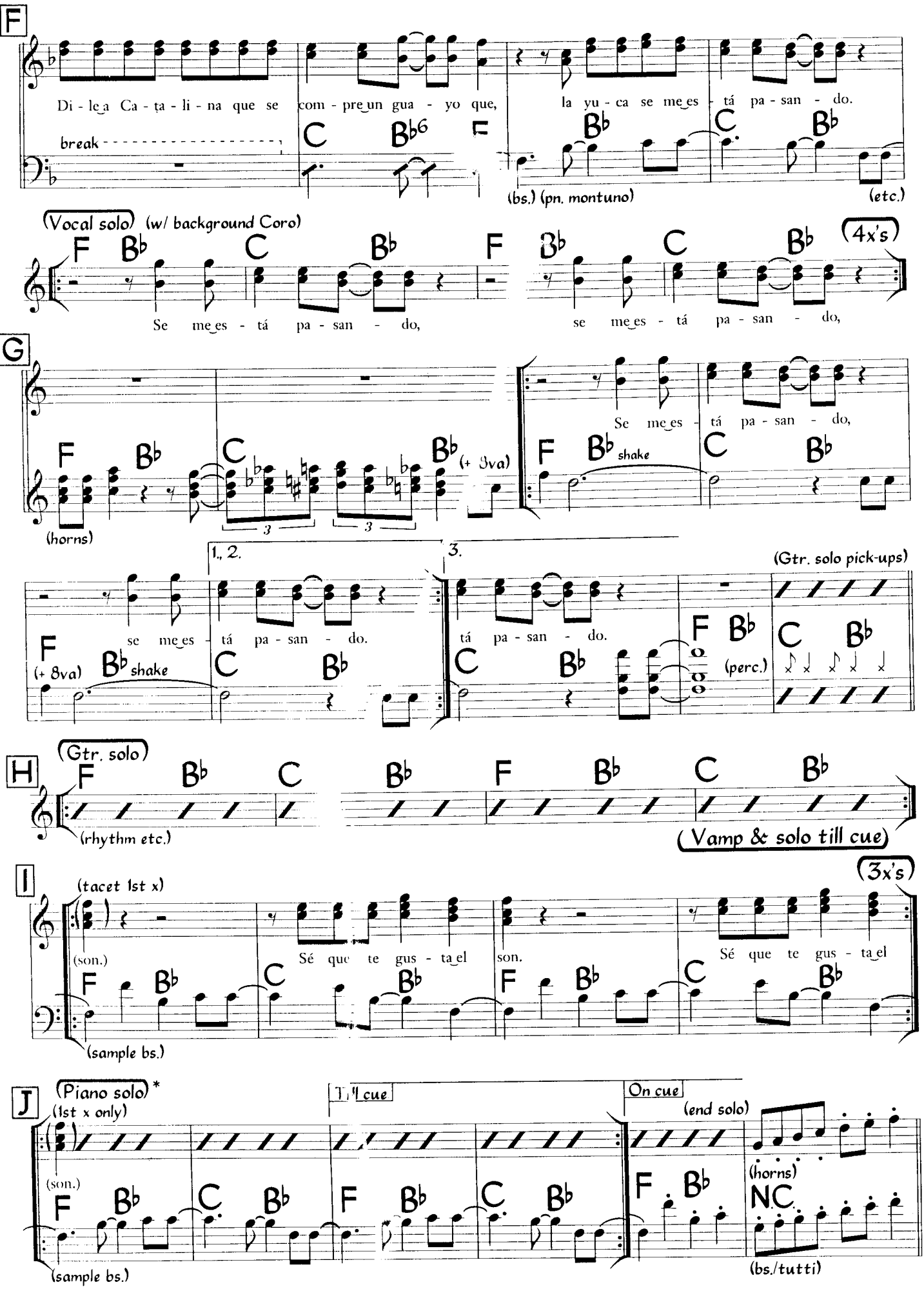
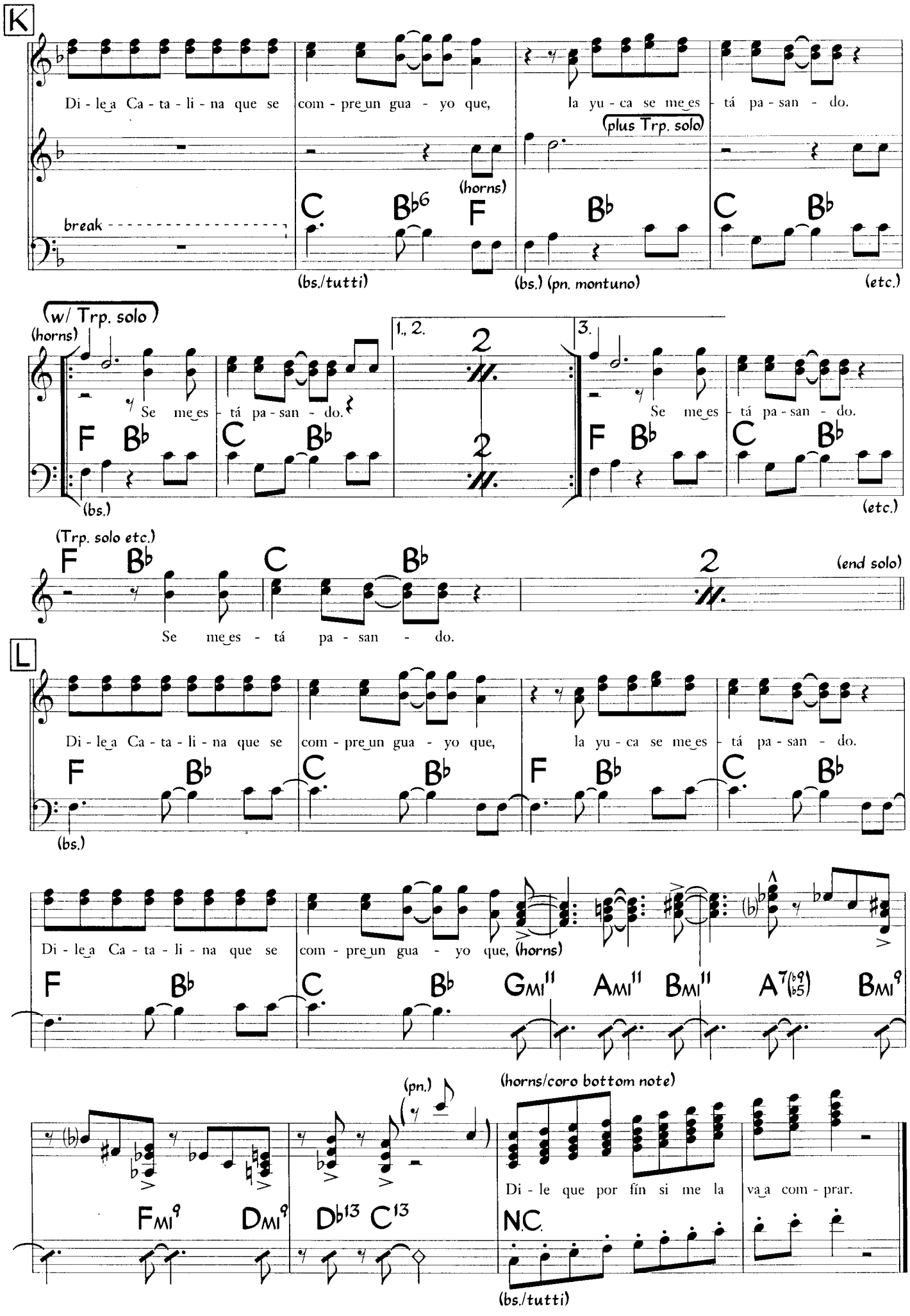

(pn.)
(horns)
B♭MA7 AMI7 GMI7 F6
N.C.
(tutti)
D
Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es - tá pa - san - do.
F6/9 B♭6/9 E7(alt.) A7(alt.) DMI9 G13(#11) C13 C♭13 B♭13
(bs.) (pn. comp)
(Vocal solo)
3x's
(sample pn. montuno, octaves)
F B♭ C B♭ F B♭ C B♭
(etc.)
E
F B♭ C B♭ F B♭ C B♭shake GMI9
(horns)
(Trp. solo)
GMI9 AMI9 BMI9 E♭7(♭9 ♭5) A♭MA9 D♭9 C9SUS C7(#9 #5) F B♭
C B♭ F B♭ C B♭shake F B♭ C B♭
(Trp. solo)
1.
F B♭ C B♭
2.
(end solo)
F N.C.
(bs.)
N.C.
(tutti)
V.S.
(turn page)



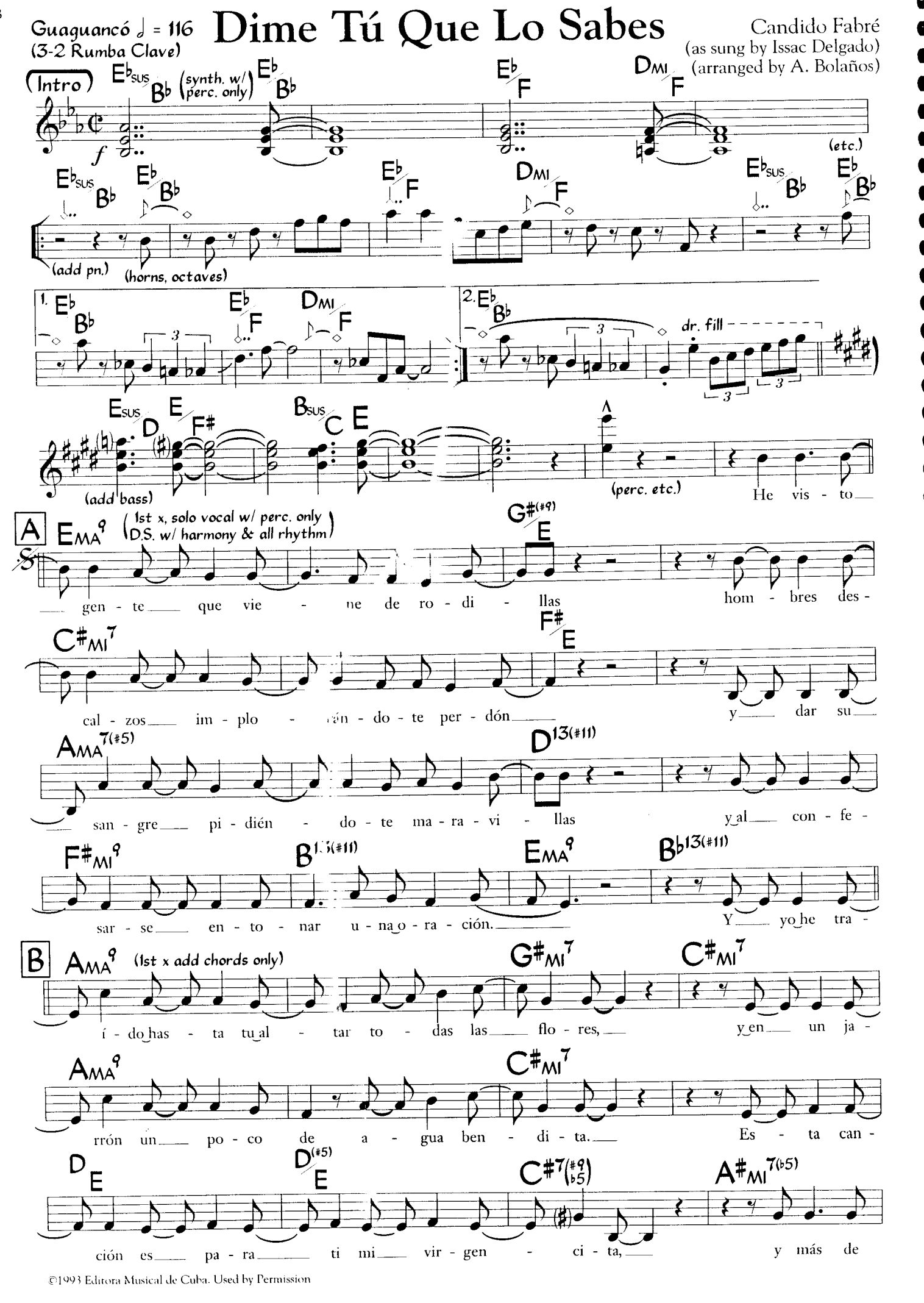
* At letter J, piano may add 7ths and altered notes to chords.


K
Di - le_a Ca - ta - li - na que se com - pre_un gua - yo que, la yu - ca se me_es - tá pa - san - do.
break
(horns)
(plus Trp. solo)
C B♭6 F B♭ C B♭
(bs./tutti) (bs.) (pn. montuno) (etc.)
(w/ Trp. solo)
(horns)
1., 2. 3.
Se me_es - tá pa - san - do.
F B♭ C B♭
(bs.) (etc.)
(Trp. solo etc.)
(end solo)
Se me_es - tá pa - san - do.
L
Di - le_a Ca - ta - li - na que se com - pre_un gua - yo que, la yu - ca se me_es - tá pa - san - do.
(bs.)
Di - le_a Ca - ta - li - na que se com - pre_un gua - yo que, (horns)
F B♭ C B♭ GMI11 AMI11 BMI11 A7(♭9♭5) BMI9
(pn.)
(horns/coro bottom note)
FMI9 DMI9 D♭13 C13 N.C.
Di - le que por fín si me la va_a com - prar.
(bs./tutti)

Guaguancó ♩ = 116
(3-2 Rumba Clave)

Dime Tú Que Lo Sabes

Candido Fabré
(as sung by Issac Delgado)
(arranged by A. Bolaños)



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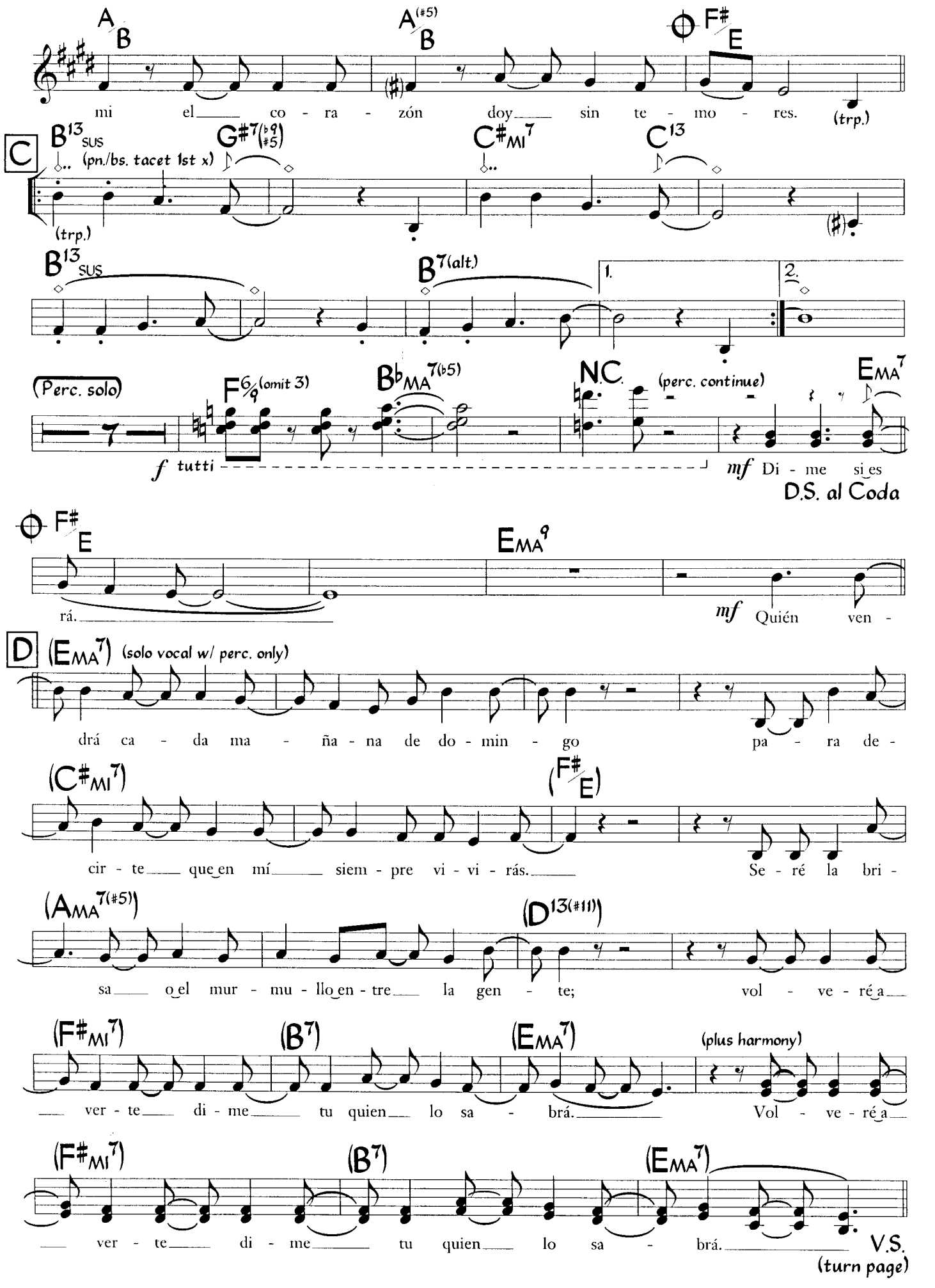
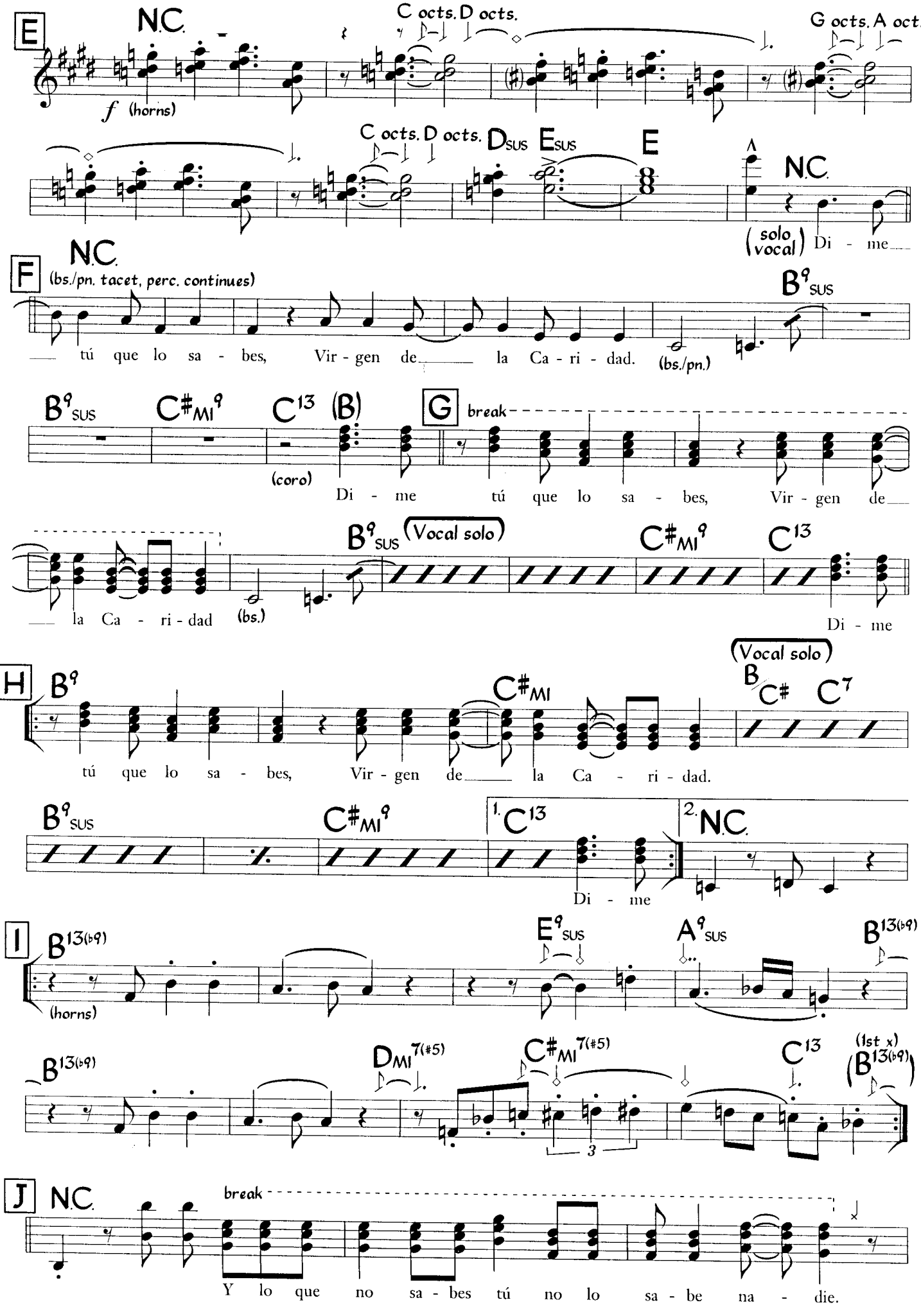
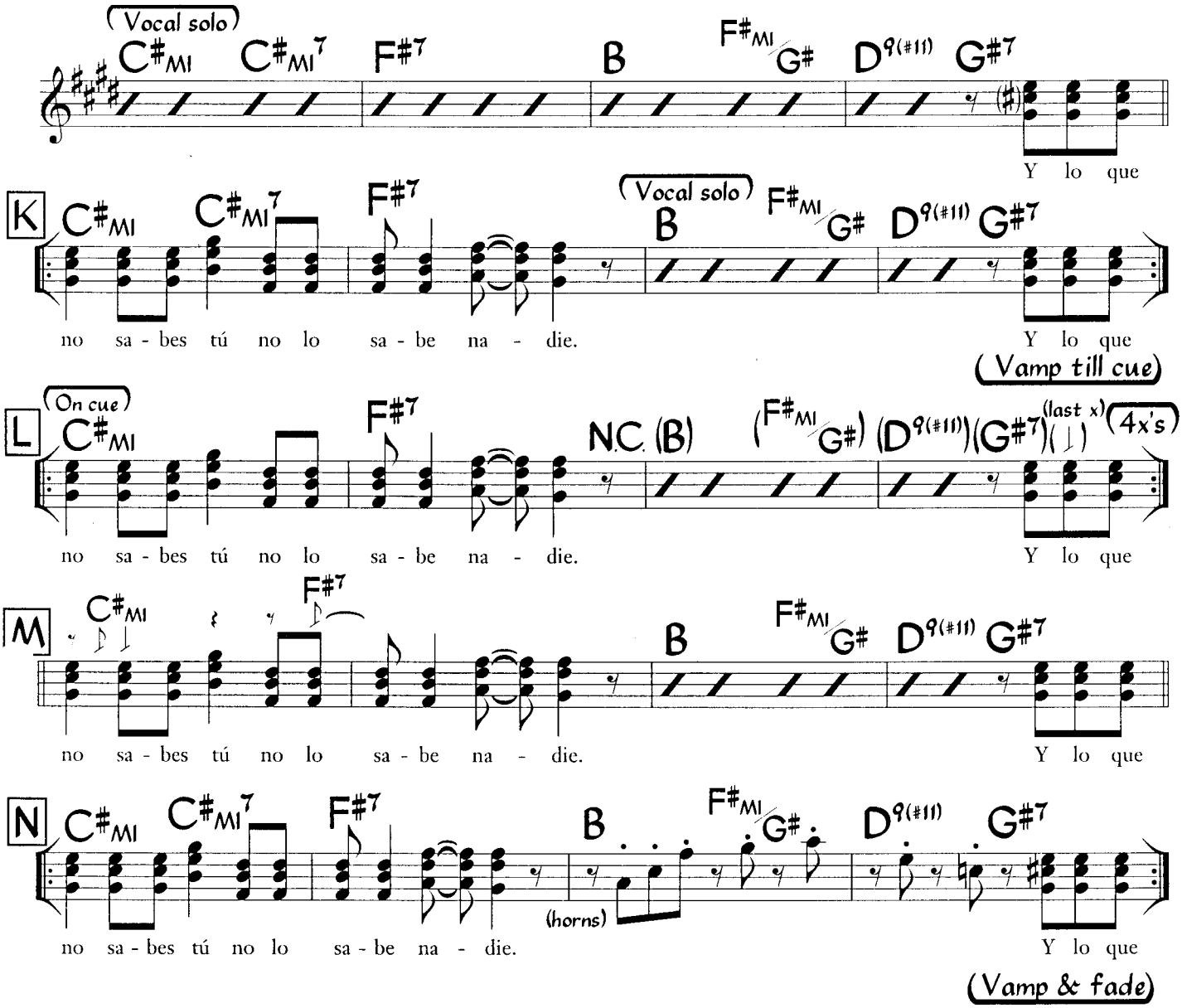

A/B
A(#5)/B
F#/E
mi el co - ra - zón doy sin te - mo - res.
(trp.)
C
B13 SUS
(pn./bs. tacet 1st x)
G#7(b9 #5)
C#MI7
C13
(trp.)
B13 SUS
B7(alt.)
1.
2.
(Perc. solo)
F6/9(omit 3)
BbMA7(b5)
N.C.
(perc. continue)
EMA7
f tutti
mf Di - me si es
D.S. al Coda
F#/E
EMA9
rá.
mf Quién ven -
D
(EMA7) (solo vocal w/ perc. only)
drá ca - da ma - ña - na de do - min - go pa - ra de -
(C#MI7)
(F#/E)
cir - te que en mí siem - pre vi - vi - rás. Se - ré la bri -
(AMA7(#5))
(D13(#11))
sa o el mur - mu - llo en - tre la gen - te; vol - ve - ré a
(F#MI7)
(B7)
(EMA7)
(plus harmony)
ver - te di - me tu quien lo sa - brá. Vol - ve - ré a
(F#MI7)
(B7)
(EMA7)
ver - te di - me tu quien lo sa - brá.
V.S.
(turn page)


E
N.C.
C octs. D octs.
G octs. A octs.
f (horns)
C octs. D octs.
Dsus
Esus
E
A
N.C.
(solo vocal)
Di - me
F
N.C.
(bs./pn. tacet, perc. continues)
B9sus
tú que lo sa - bes, Vir - gen de la Ca - ri - dad.
(bs./pn.)
B9sus
C#mi9
C13
(B)
G
break
(coro)
Di - me tú que lo sa - bes, Vir - gen de
B9sus
(Vocal solo)
C#mi9
C13
la Ca - ri - dad
(bs.)
Di - me
H
B9
C#mi
(Vocal solo)
B/C#
C7
tú que lo sa - bes, Vir - gen de la Ca - ri - dad.
B9sus
C#mi9
1. C13
2. N.C.
Di - me
I
B13(b9)
(horns)
E9sus
A9sus
B13(b9)
B13(b9)
Dmi7(#5)
C#mi7(#5)
C13
(1st x)
(B13(b9))
3
J
N.C.
break
Y lo que no sa - bes tú no lo sa - be na - die.



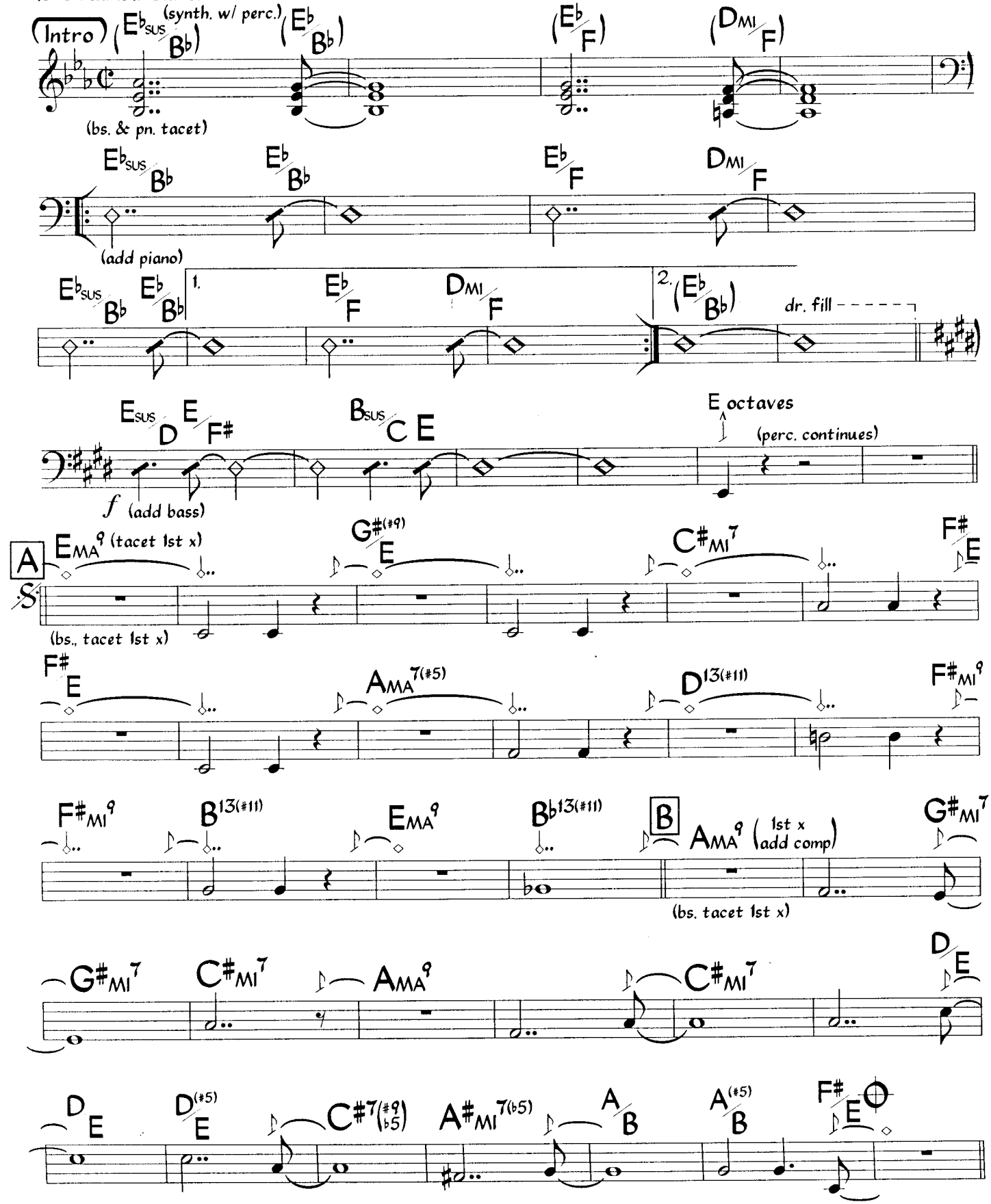
2nd verse (letters A & B on D.S.):

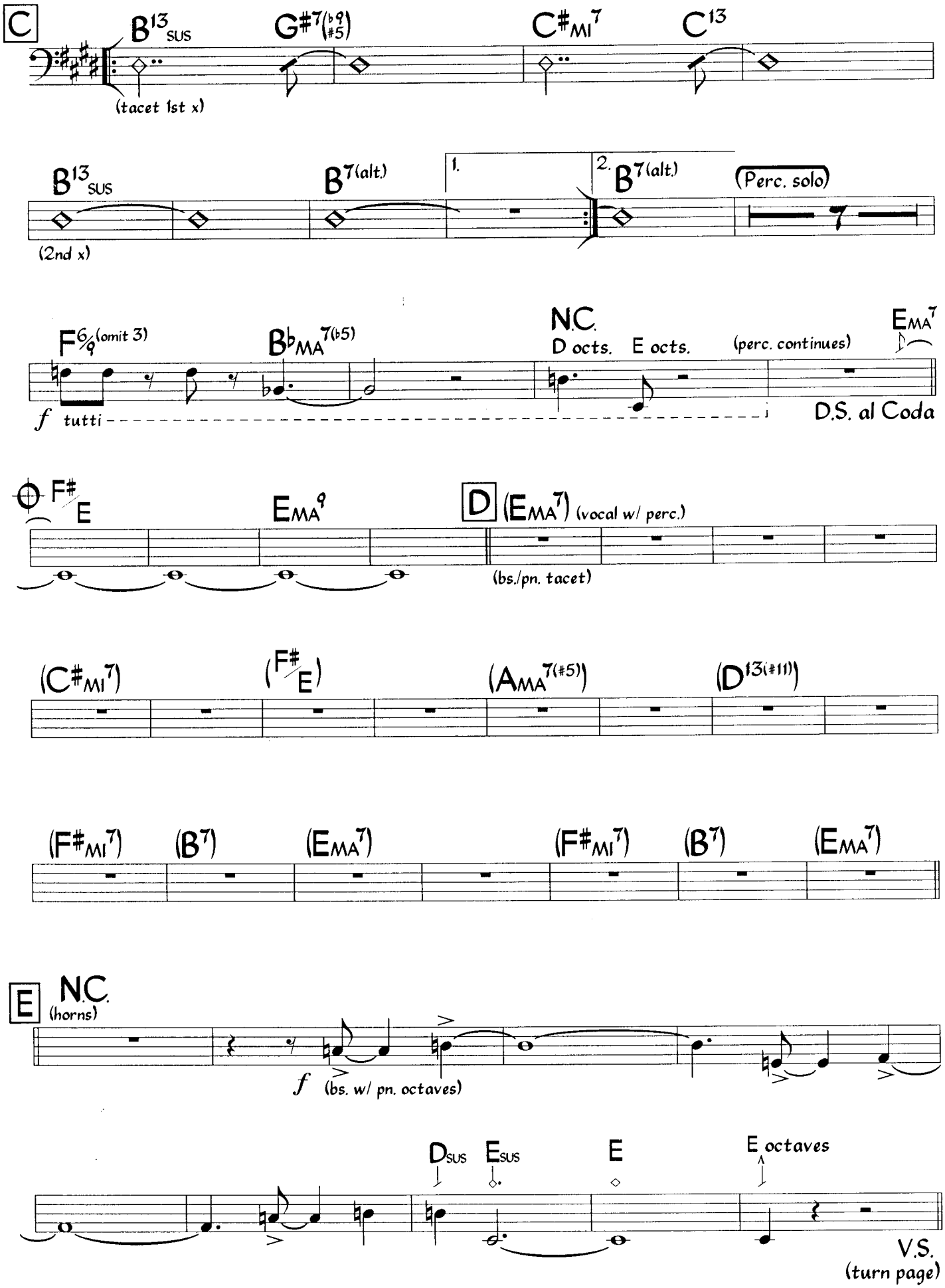
Dime si es cierto que los muertos van al cielo
y que allá arriba pueden hablar entre sí;
y llevaré por lo menos el consuelo
que volveré con los míos que perdí.

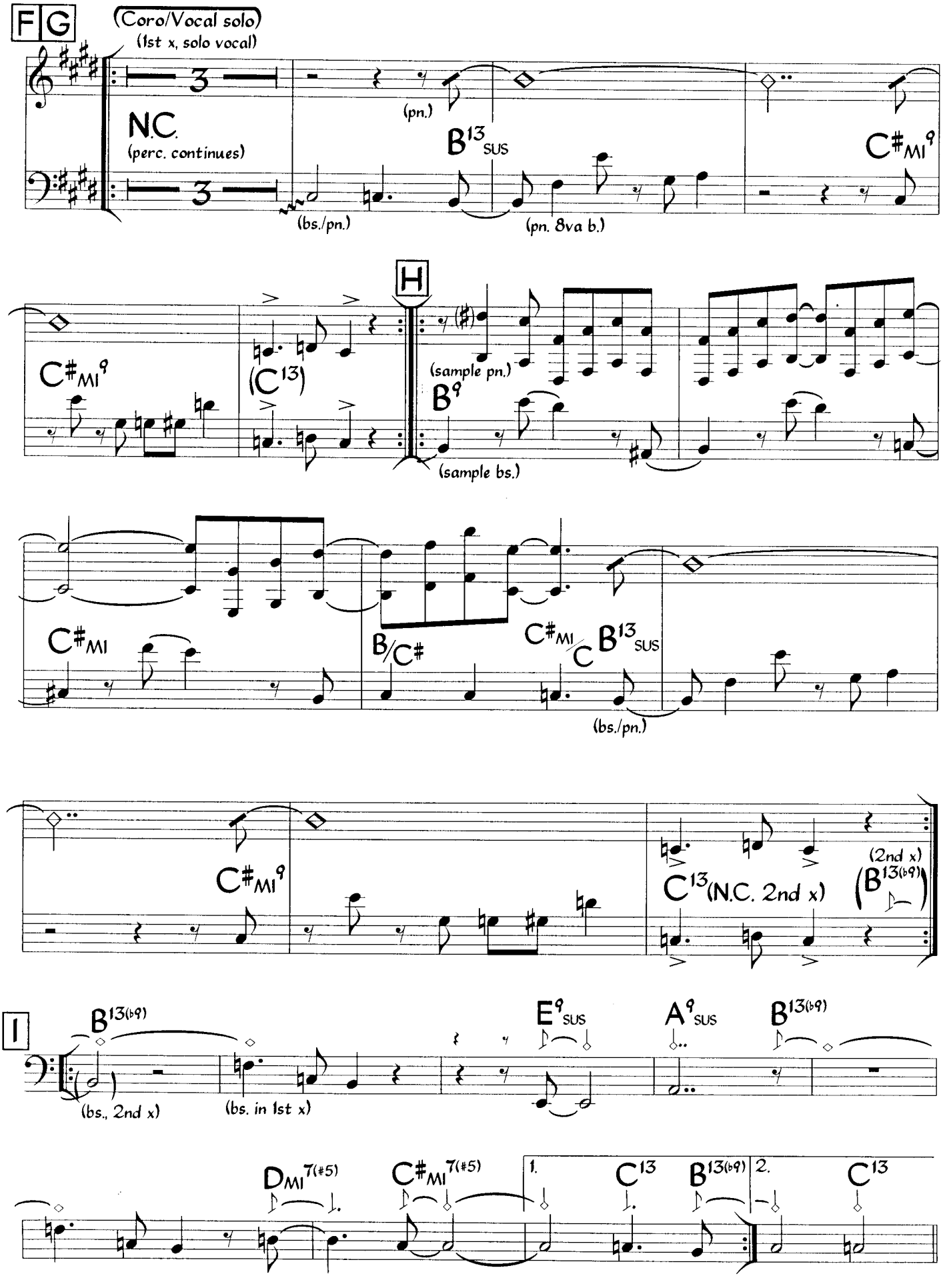
Y cual vendrá de mis amigos a mi tumba,
si cantarán a mi nombre los trovadores
y cual será la que vendrá de mis amores
y sin rencores mi retrato besará.

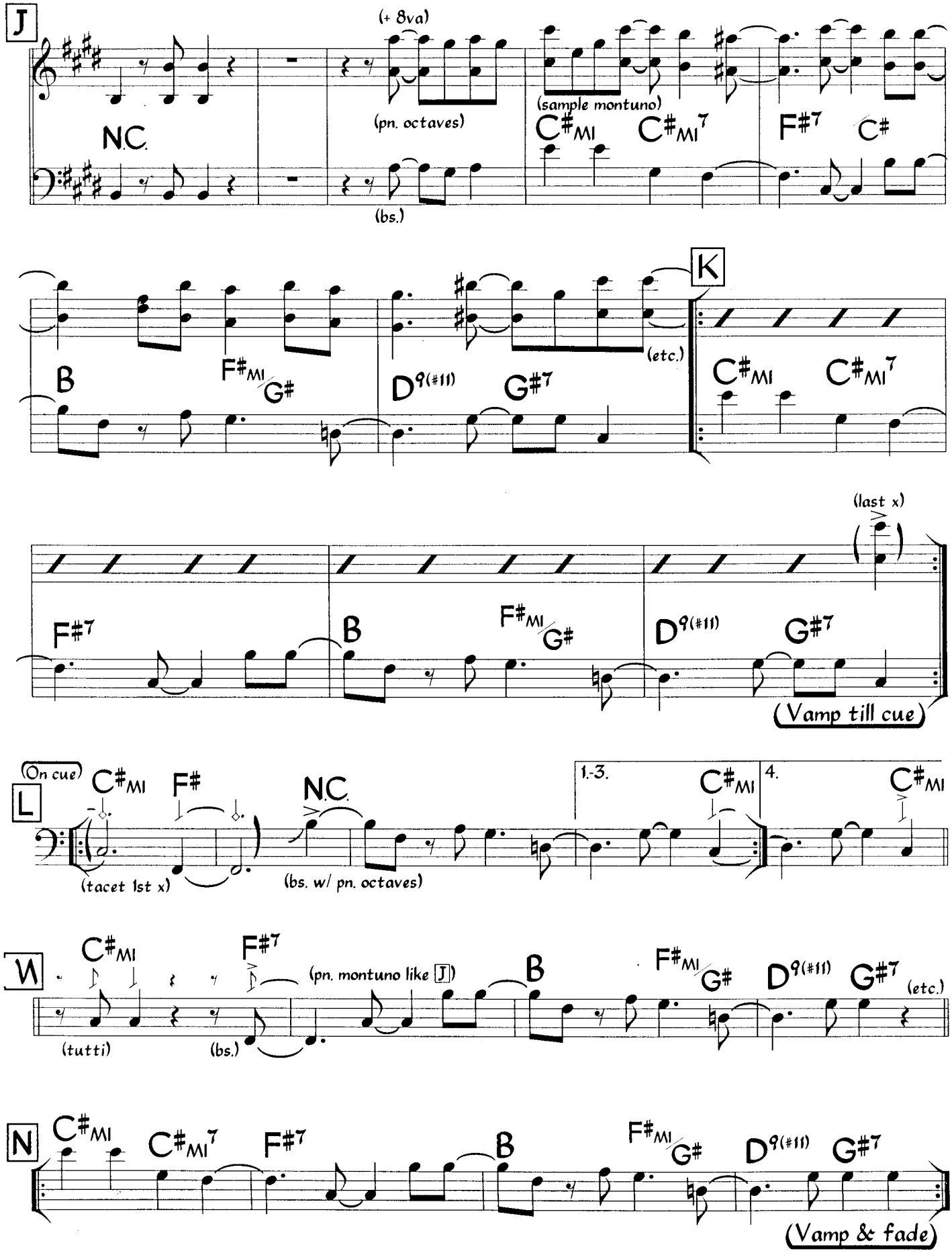
This is a condensed version of the recorded arrangement.

Dime Tú Que Lo Sabes (Rhythm Section)




C
B13 SUS
G#7(♭9 #5)
C#MI7
C13
(tacet 1st x)
B13 SUS
B7(alt.)
1.
2.
B7(alt.)
(Perc. solo)
(2nd x)
F6/9(omit 3)
B♭MA7(♭5)
N.C.
D octs. E octs.
(perc. continues)
EMA7
f tutti
D.S. al Coda
F#/E
EMA9
D
(EMA7) (vocal w/ perc.)
(bs./pn. tacet)
(C#MI7)
(F#/E)
(AMA7(#5))
(D13(#11))
(F#MI7)
(B7)
(EMA7)
(F#MI7)
(B7)
(EMA7)
E
N.C.
(horns)
f (bs. w/ pn. octaves)
DSUS
ESUS
E
E octaves
V.S.
(turn page)


F G
(Coro/Vocal solo)
(1st x, solo vocal)
N.C.
(perc. continues)
(pn.)
B13 SUS
C#MI9
(bs./pn.)
(pn. 8va b.)
H
C#MI9
(C13)
(sample pn.)
B9
(sample bs.)
C#MI
B/C#
C#MI/C
B13 SUS
(bs./pn.)
C#MI9
C13 (N.C. 2nd x)
(2nd x)
(B13(b9))
I
B13(b9)
(bs., 2nd x)
(bs. in 1st x)
E9 SUS
A9 SUS
B13(b9)
DMI7(#5)
C#MI7(#5)
1.
C13
B13(b9)
2.
C13



This is a condensed version of the recorded arrangement.

Samba Canção

♩ = 110

Dom De Iludir

Caetano Veloso
(as sung by Nana Caymmi)

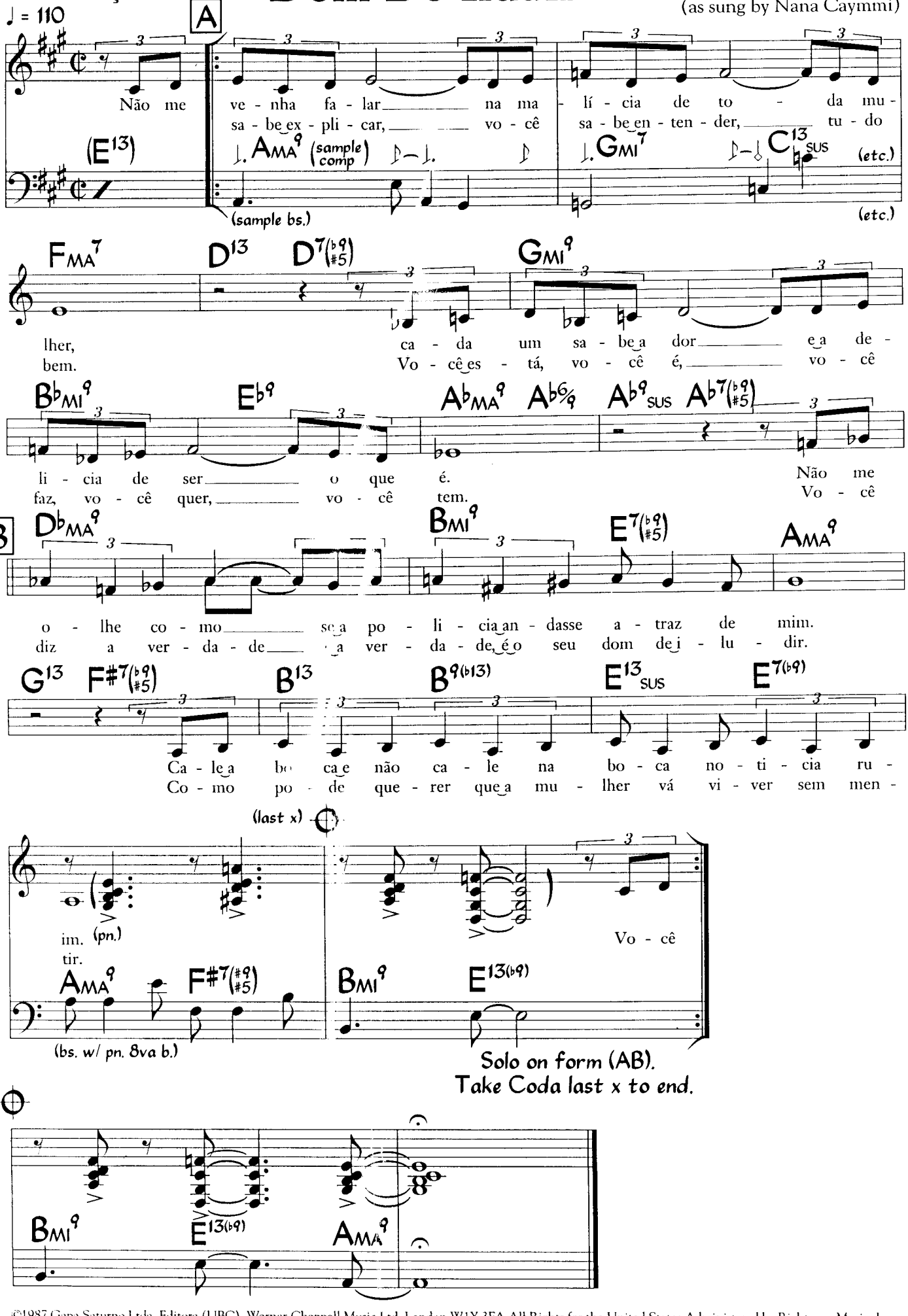


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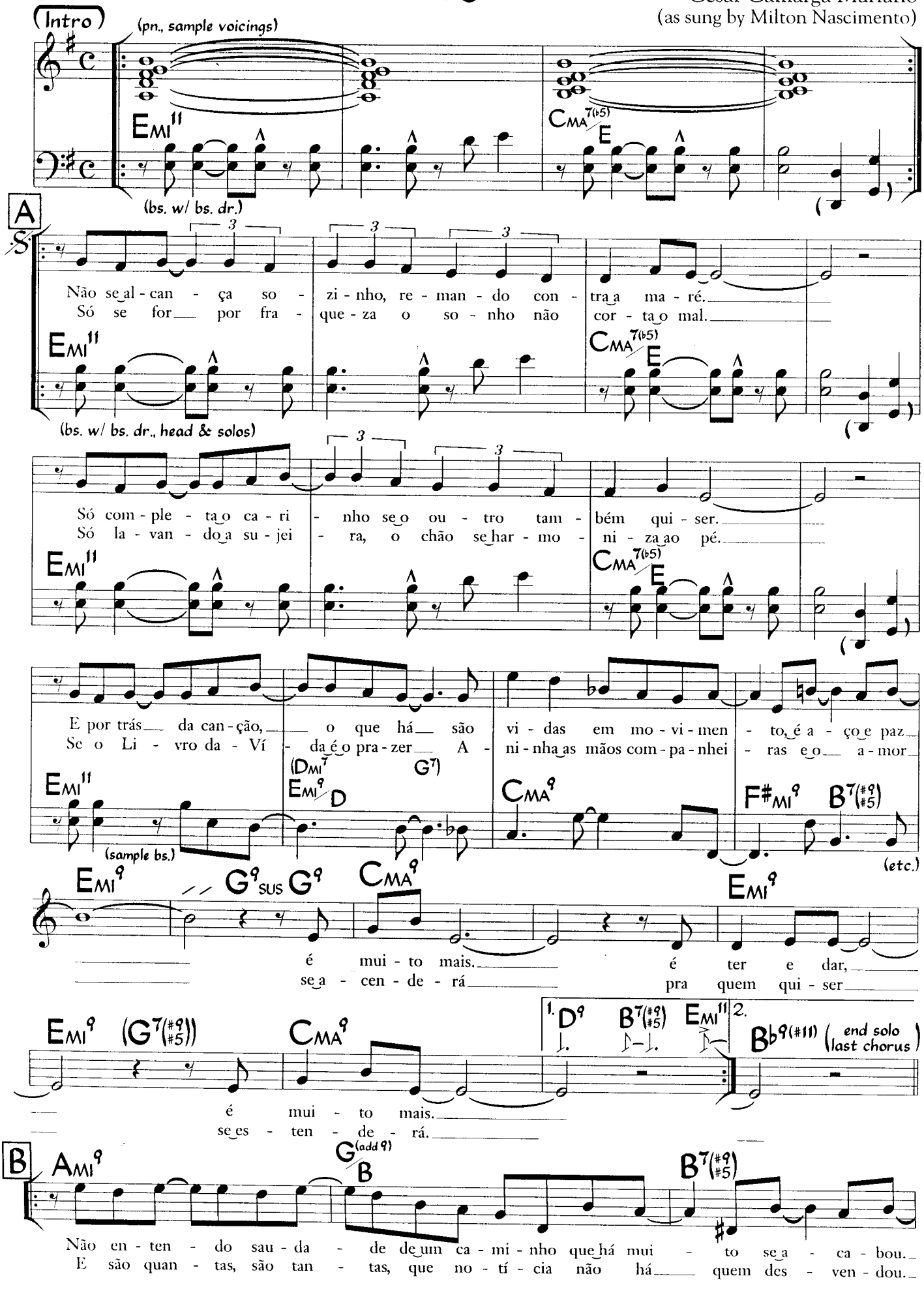
Photo by Robert Feinberg

CAETANO VELOSO

Medium Latin Jazz
♩ = 122

Don Quixote

Milton Nascimento
César Camarga Mariano
(as sung by Milton Nascimento)



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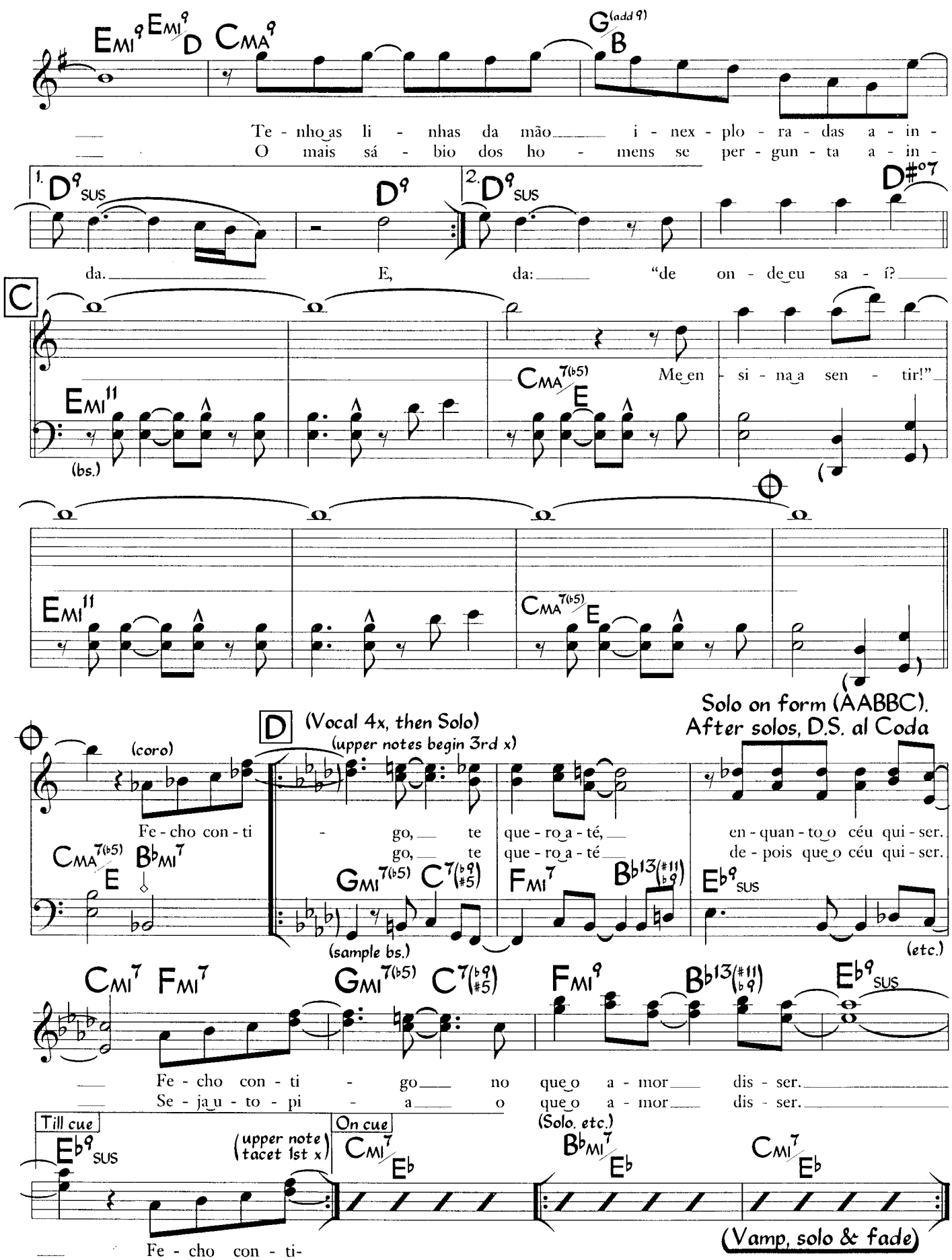

B. 2nd Verse:
(After solo)

Coração de ator, de bailarino, do som, do seu cantor.
Tem atrás mil pessoas, mão de obra e suor.
Tem mulher, tem amigo, tem menino, tem cor de multidão,
tem o vento que sopra no destino um sabor que manda seguir!
Que deixa ele ir.

Note: Last solo may end at B, vocal as is B to end, with "B, 2nd Verse".
Chords in parentheses are used for solos.

É

Luis Gongzaga, Jr. ("Gonzaguinha")

Samba

♩ = 116

A (gtr.)

CMA7 CMA7(#5) CMA7(add 6) CMA7(#5) (etc.)

É a gen - te quer va - ler O nos so_a -

CMA7 CMA7(#5) CMA7(add 6) CMA7(#5)

mor. A gen - te quer va - ler nos - so su - or.

DMI7 DMI(#5) DMI6 DMI(#5)

A gen - te quer va - ler o nos - so_hu -

DMI7 DMI(#5) DMI6 DMI(#5)

mor. A gen - te quer do bom, e do me -

GMI9 C9

lhor. A gen - te quer ca - ri - nho e_a - ten -

GMI9 C9

ção. A gen - te quer ca - lor no co - ra -

FMA9 F6/9

ção. A gen - te quer su - ar mas de pra - zer.

F#MI7(♭5) B7(♭9 #5)

A gen - te quer é ter mui - ta sa - ú -

EMA9 FMI7(♭5) B♭7

de. A gen - te quer vi - ver a li - ber - da -

E♭MA9 EMI7(♭5) A7

de. A gen - te quer vi - ver fe - li - ci - da -

DMA9 AMI7 D7(♭9)

de. É,

B GMA7 C9(#11)

a gen - te não tem ca - ra de pa - na -

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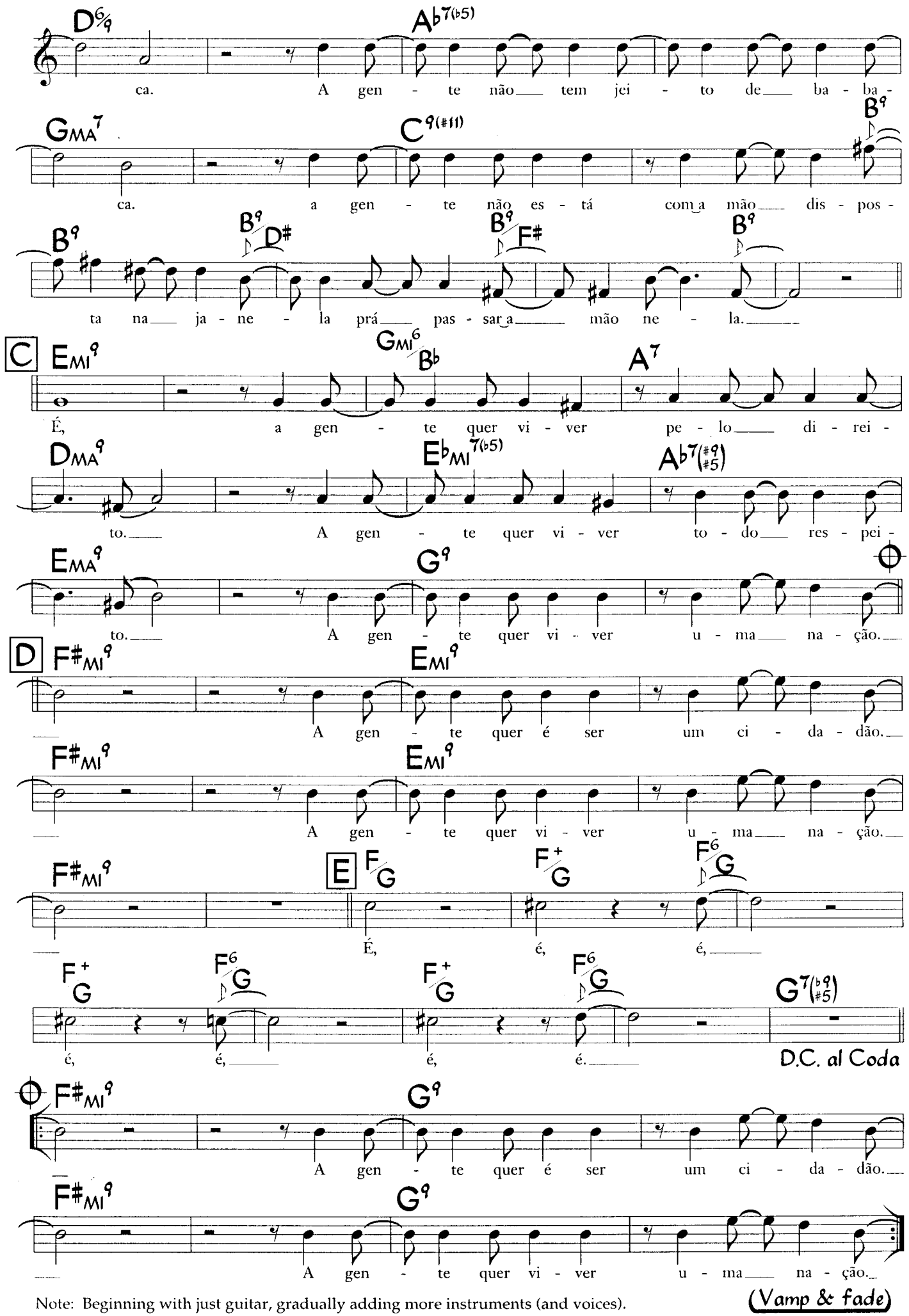
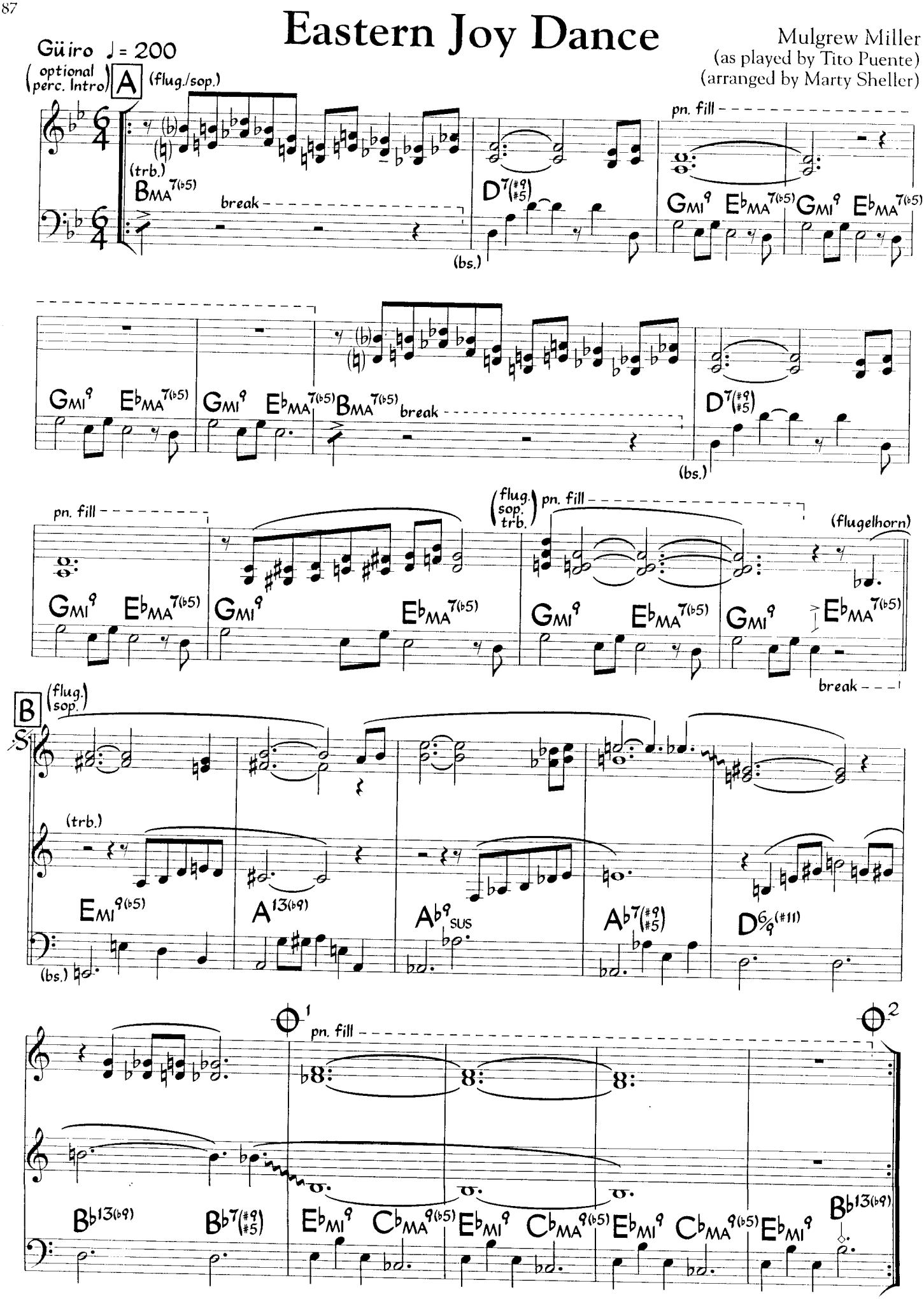


Note: Beginning with just guitar, gradually adding more instruments (and voices).

(Vamp & fade)

Eastern Joy Dance

Mulgrew Miller
(as played by Tito Puente)
(arranged by Marty Sheller)



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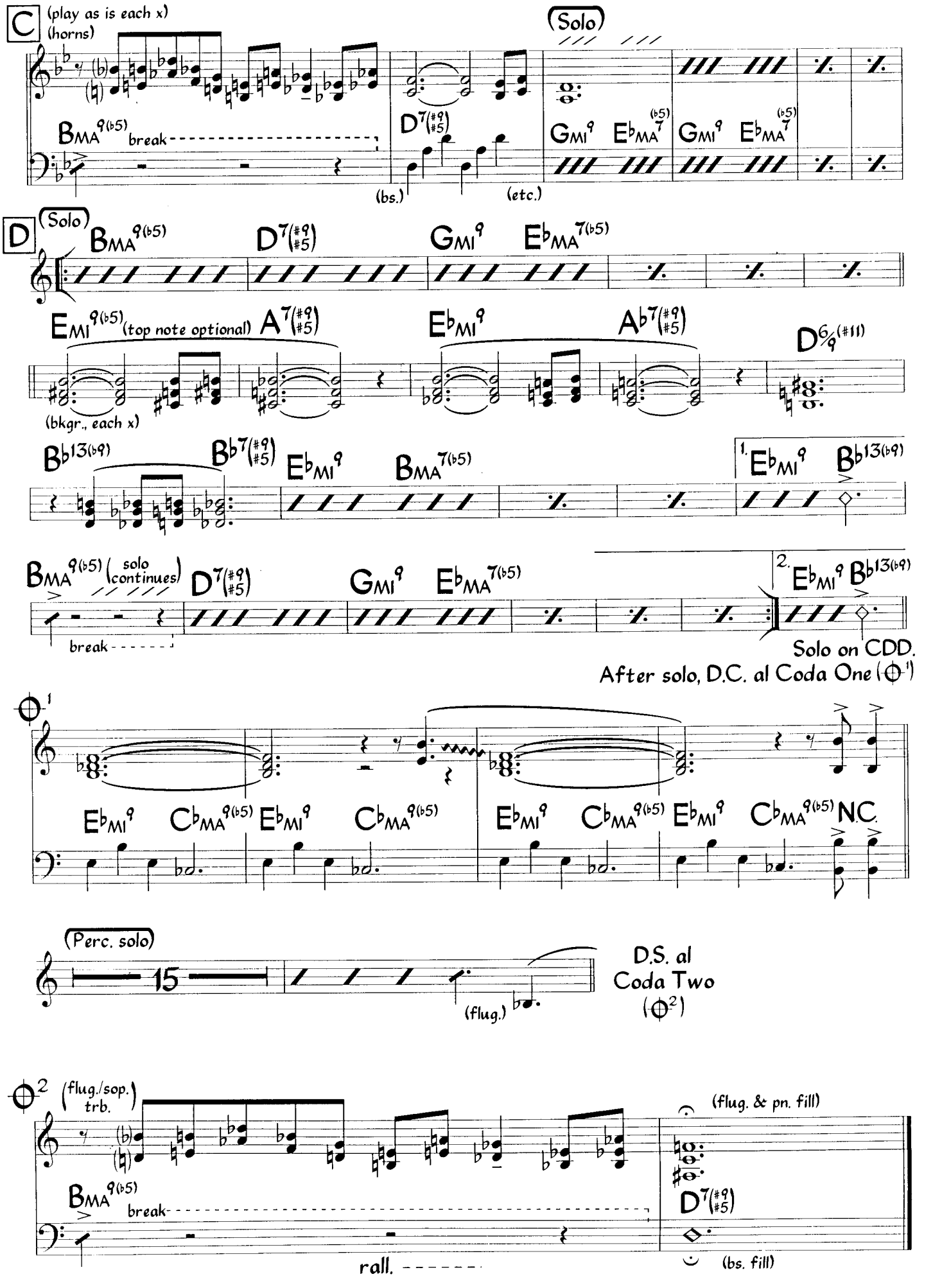
C
(play as is each x)
(horns)
Solo
BMA9(b5)
break
D7(#9 #5)
(bs.)
(etc.)
GMI9
EbMA7(b5)
GMI9
EbMA7(b5)
D
Solo
BMA9(b5)
D7(#9 #5)
GMI9
EbMA7(b5)
EMI9(b5)
(top note optional)
A7(#9 #5)
EbMI9
Ab7(#9 #5)
D6/9(#11)
(bkgr., each x)
Bb13(b9)
Bb7(#9 #5)
EbMI9
BMA7(b5)
1.
EbMI9
Bb13(b9)
BMA9(b5)
(solo continues)
break
D7(#9 #5)
GMI9
EbMA7(b5)
2.
EbMI9
Bb13(b9)
Solo on CDD.
After solo, D.C. al Coda One (𝄌1)
1
EbMI9
CbMA9(b5)
EbMI9
CbMA9(b5)
EbMI9
CbMA9(b5)
EbMI9
CbMA9(b5)
N.C.
(Perc. solo)
15
(flug.)
D.S. al
Coda Two
(𝄌2)
2
(flug./sop.
trb.)
BMA9(b5)
break
(flug. & pn. fill)
D7(#9 #5)
rall.
(bs. fill)

Echale Salsita

Ignacio Piñeiro

Son ♩= 152

(Time) (2-3 Clave)

Intro

(solo tres) (etc.) (trp.) (bs.) (etc.)

(trp.) (bs./tres etc.)

Sa - lí de

A

ca - sa u - na no - che a - ven - tu - re - ra bus - can - do am - bien - te de pla - cer y de a - le -

grí - a. ¡Ay! mi Dios, cuan - to go - zé.

En un so por la no - che pa - sé. Pa - sa - ba a -

le - gre en nues - tros la - res lu - mi - no - sos y lle - gué

al ba - ca - nal. (Trp. fill)

B

En Ca - ta - li - na me en - con - tré lo no pen -

sa - do, la voz de a - quel que pre - go - na - ba a - sí.

1. 2.

En Ca - ta - sí.

C

(Trp. solo) (5x's) (Solo) (Vamp & solo till cue)

E - cha - le sal - si - ta. ¡Ah! ¡Ah!

Optional: On cue, D.S. for additional solos.

(On cue)

E - cha - le sal - si - ta. E - cha - le sal - si - ta.

rall.

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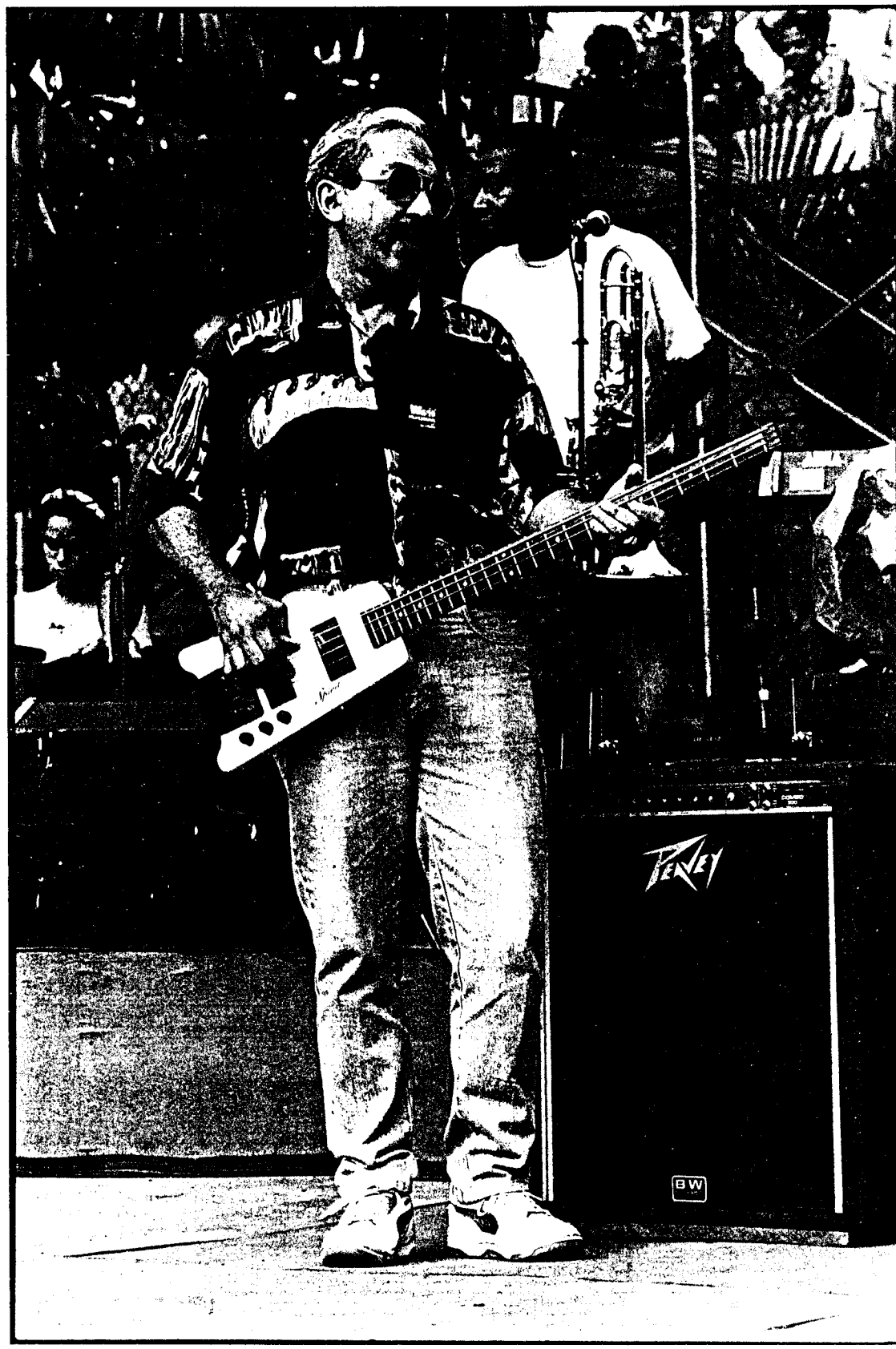


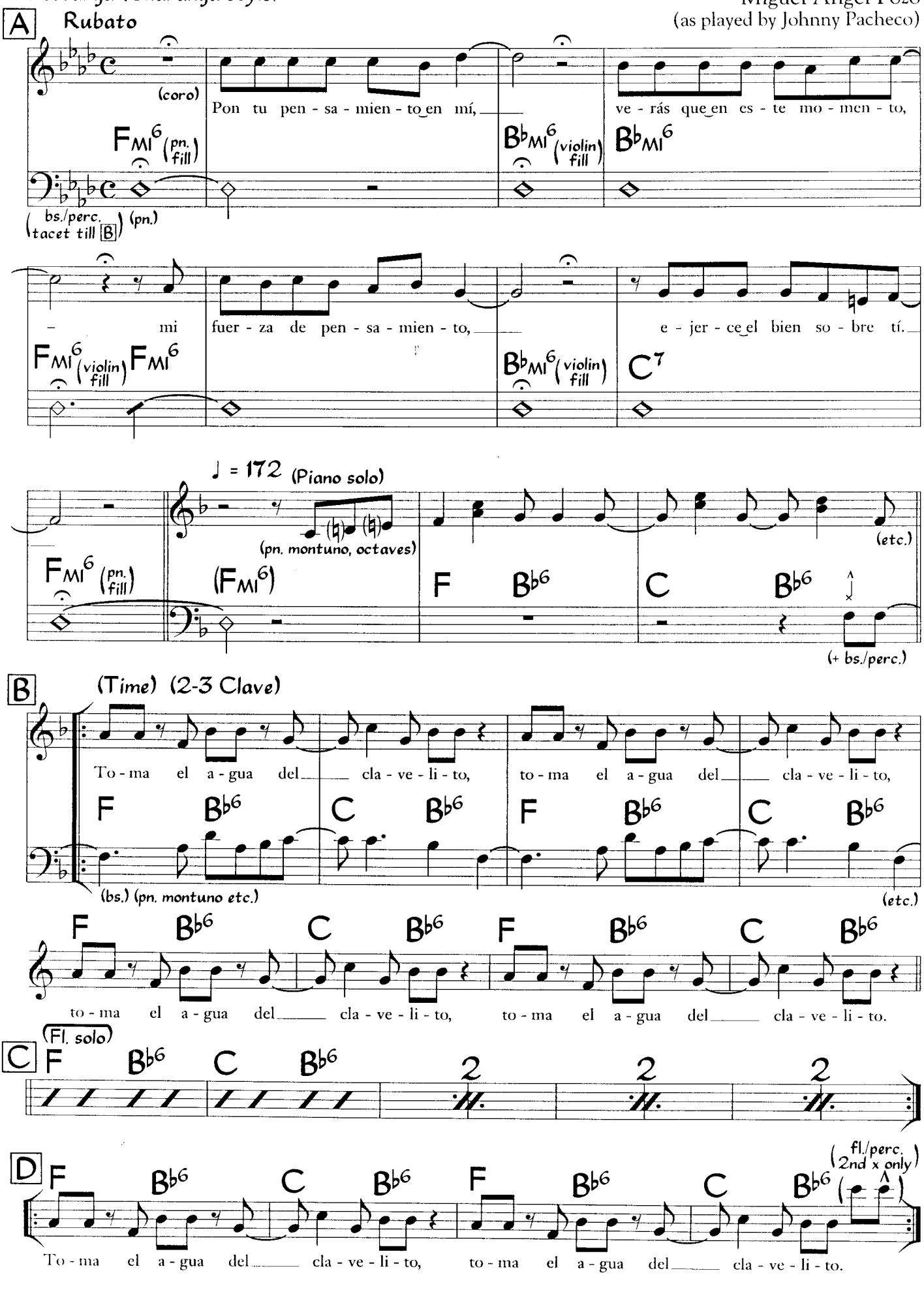
Photo © David Garten

JUAN FORMELL

El Agua Del Clavelito

Descarga (Charanga style)

Miguel Angel Pozo
(as played by Johnny Pacheco)



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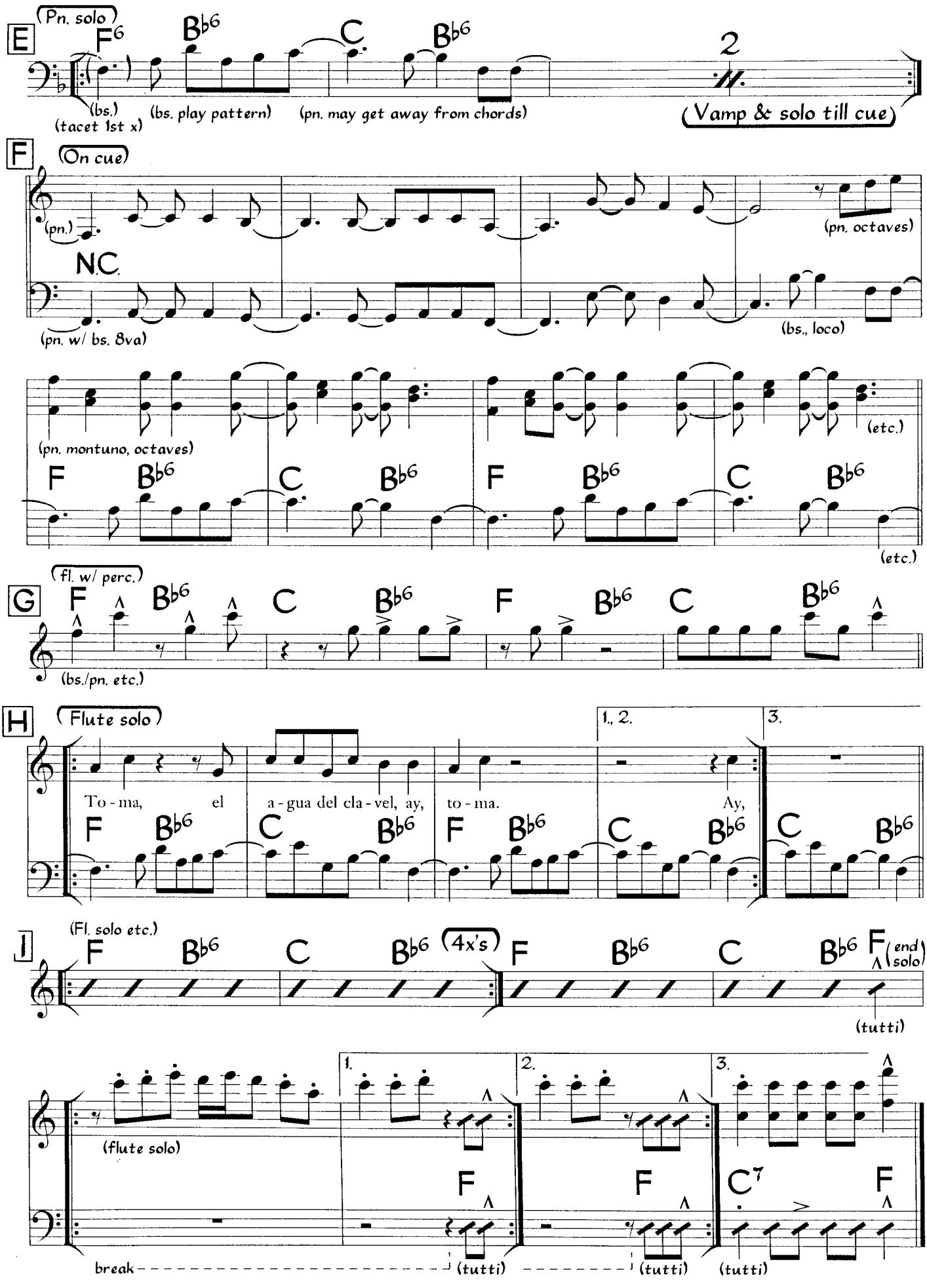
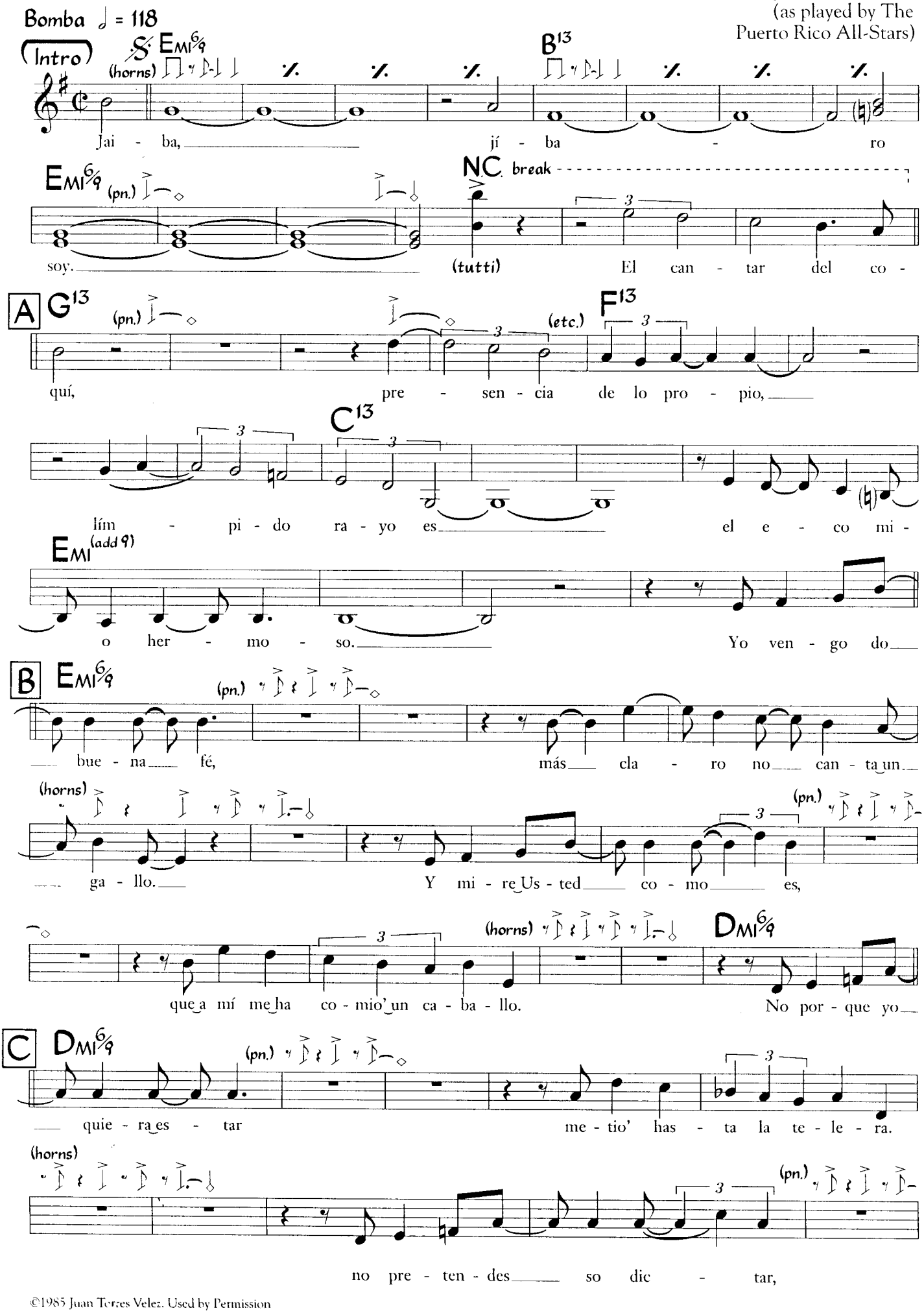

E
Pn. solo
F6
B♭6
C
B♭6
2
(bs.)
(tacet 1st x)
(bs. play pattern)
(pn. may get away from chords)
(Vamp & solo till cue)
F
On cue
(pn.)
NC
(pn. w/ bs. 8va)
(pn. octaves)
(bs., loco)
(pn. montuno, octaves)
(etc.)
F
B♭6
C
B♭6
F
B♭6
C
B♭6
(etc.)
G
fl. w/ perc.
F
B♭6
C
B♭6
F
B♭6
C
B♭6
(bs./pn. etc.)
H
Flute solo
1., 2.
3.
To - ma,
el
a - gua del cla - vel, ay,
to - ma.
Ay,
F
B♭6
C
B♭6
F
B♭6
C
B♭6
C
B♭6
I
(Fl. solo etc.)
F
B♭6
C
B♭6
(4x's)
F
B♭6
C
B♭6
F
(end solo)
(tutti)
(flute solo)
1.
2.
3.
F
F
C7
F
break
(tutti)
(tutti)
(tutti)

El Cantar Del Coquí

Juancito Torres
(as played by The
Puerto Rico All-Stars)



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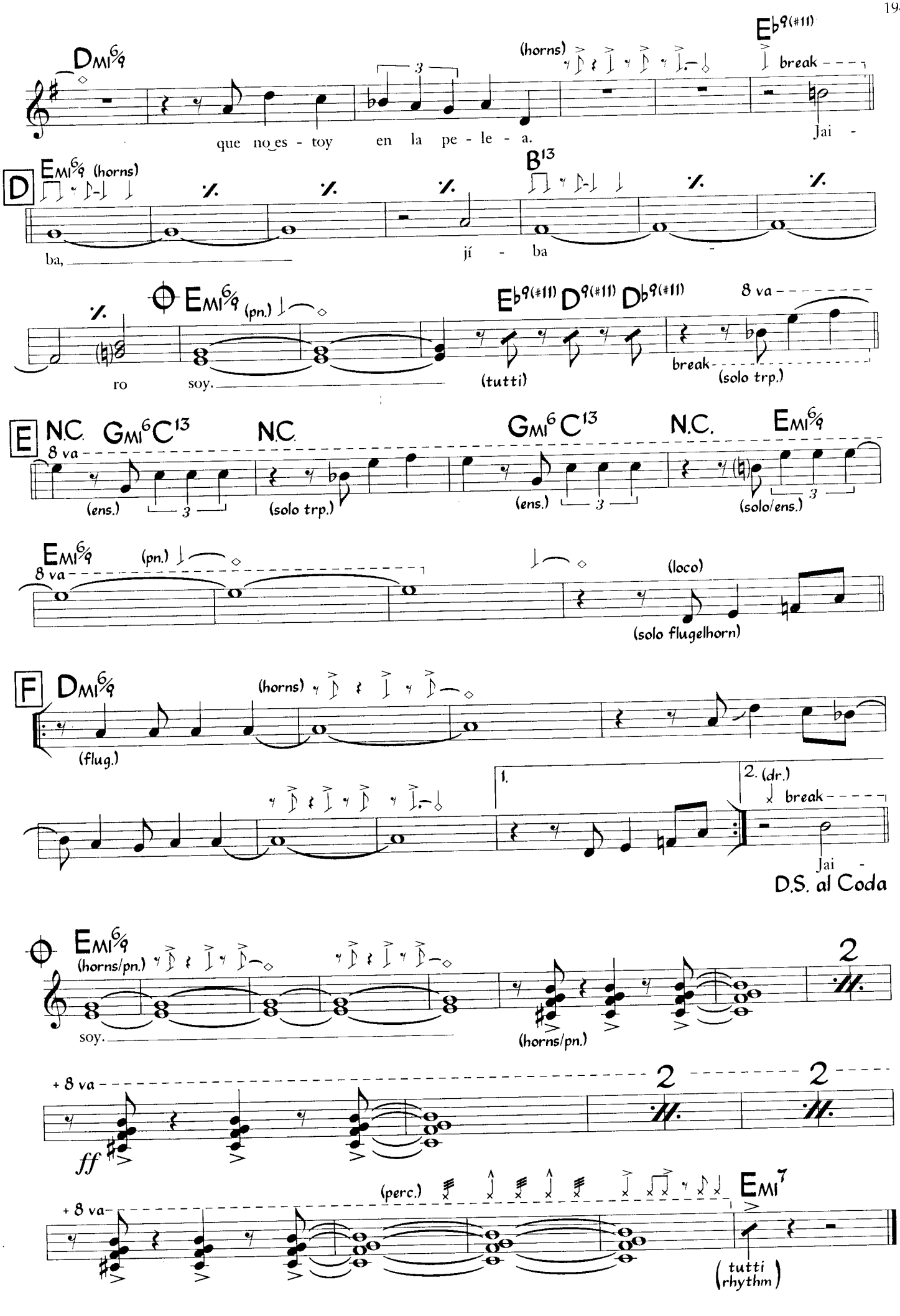
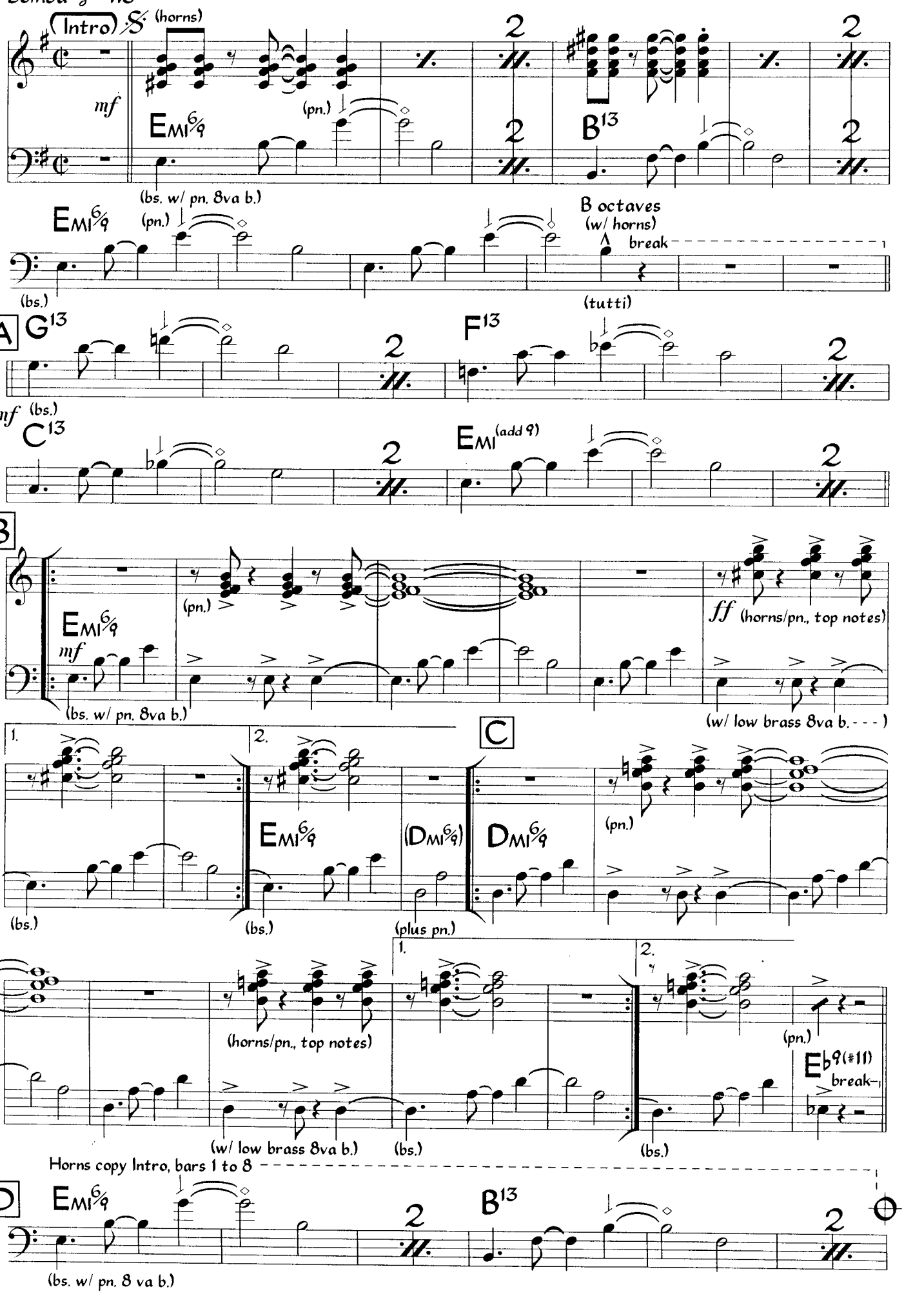

DMI6/9
(horns)
Eb9(#11)
break
que no es - toy en la pe - le - a.
Jai -
D
EMI6/9 (horns)
B13
ba,
jí - ba
EMI6/9 (pn.)
Eb9(#11) D9(#11) Db9(#11)
8 va
ro soy.
(tutti)
break
(solo trp.)
E
N.C. GMI6 C13 N.C. GMI6 C13 N.C. EMI6/9
8 va
(ens.)
(solo trp.)
(ens.)
(solo/ens.)
EMI6/9 (pn.)
8 va
(loco)
(solo flugelhorn)
F
DMI6/9
(horns)
(flug.)
1.
2. (dr.)
break
Jai -
D.S. al Coda
EMI6/9
(horns/pn.)
soy.
(horns/pn.)
2
+ 8 va
2
2
ff
(perc.)
EMI7
+ 8 va
(tutti rhythm)

El Cantar Del Coquí (Rhythm Section & Horns)



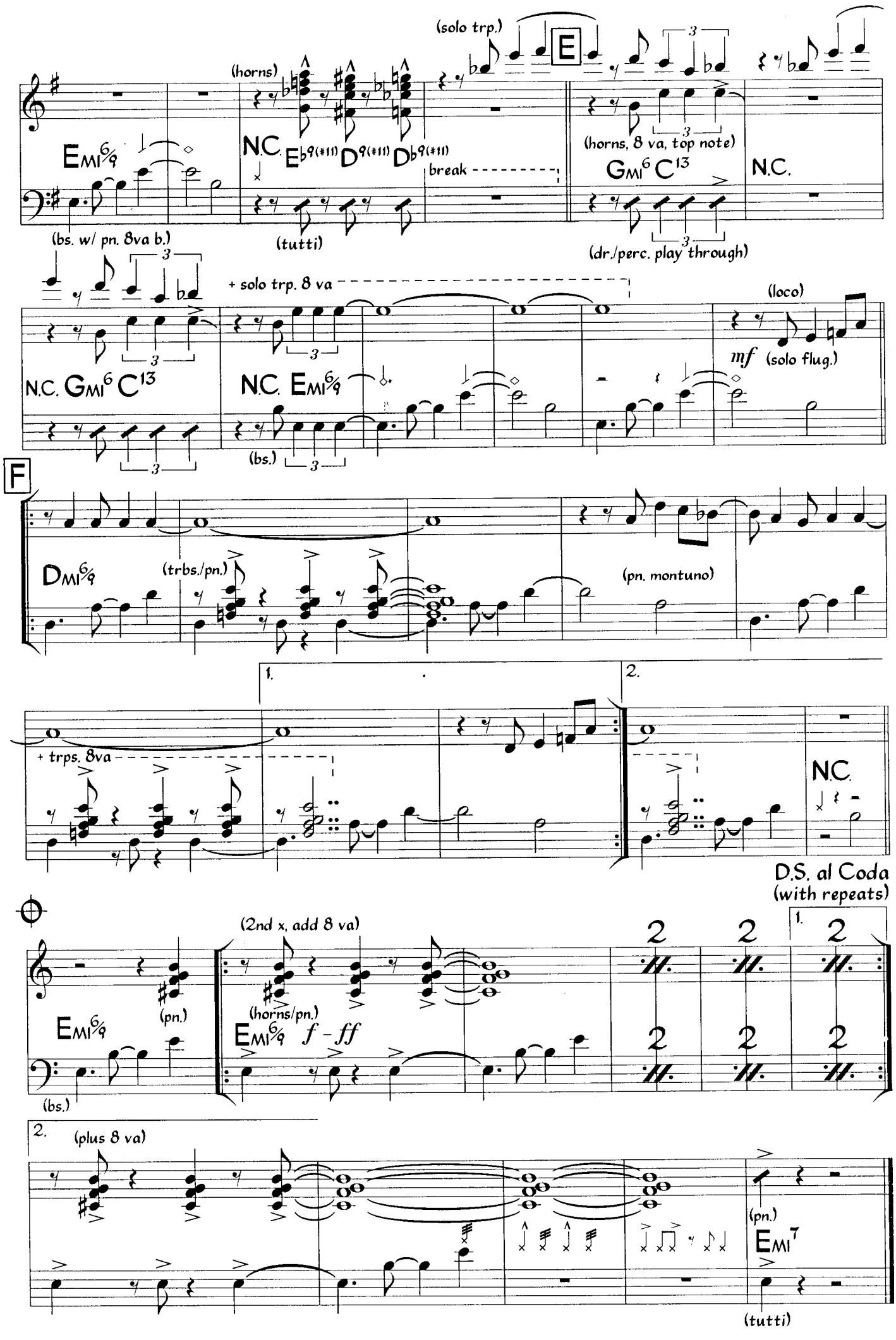

(solo trp.)
E
(horns)
EMI6/9
N.C. Eb9(#11) D9(#11) Db9(#11)
break
(bs. w/ pn. 8va b.)
(tutti)
(horns, 8 va, top note)
GMI6 C13
N.C.
(dr./perc. play through)
+ solo trp. 8 va
(loco)
mf (solo flug.)
N.C. GMI6 C13
N.C. EMI6/9
(bs.)
F
DMI6/9
(trbs./pn.)
(pn. montuno)
1.
2.
+ trps. 8va
N.C.
D.S. al Coda
(with repeats)
(2nd x, add 8 va)
(pn.)
(horns/pn.)
EMI6/9 f - ff
(bs.)
2.
(plus 8 va)
(pn.)
EMI7
(tutti)

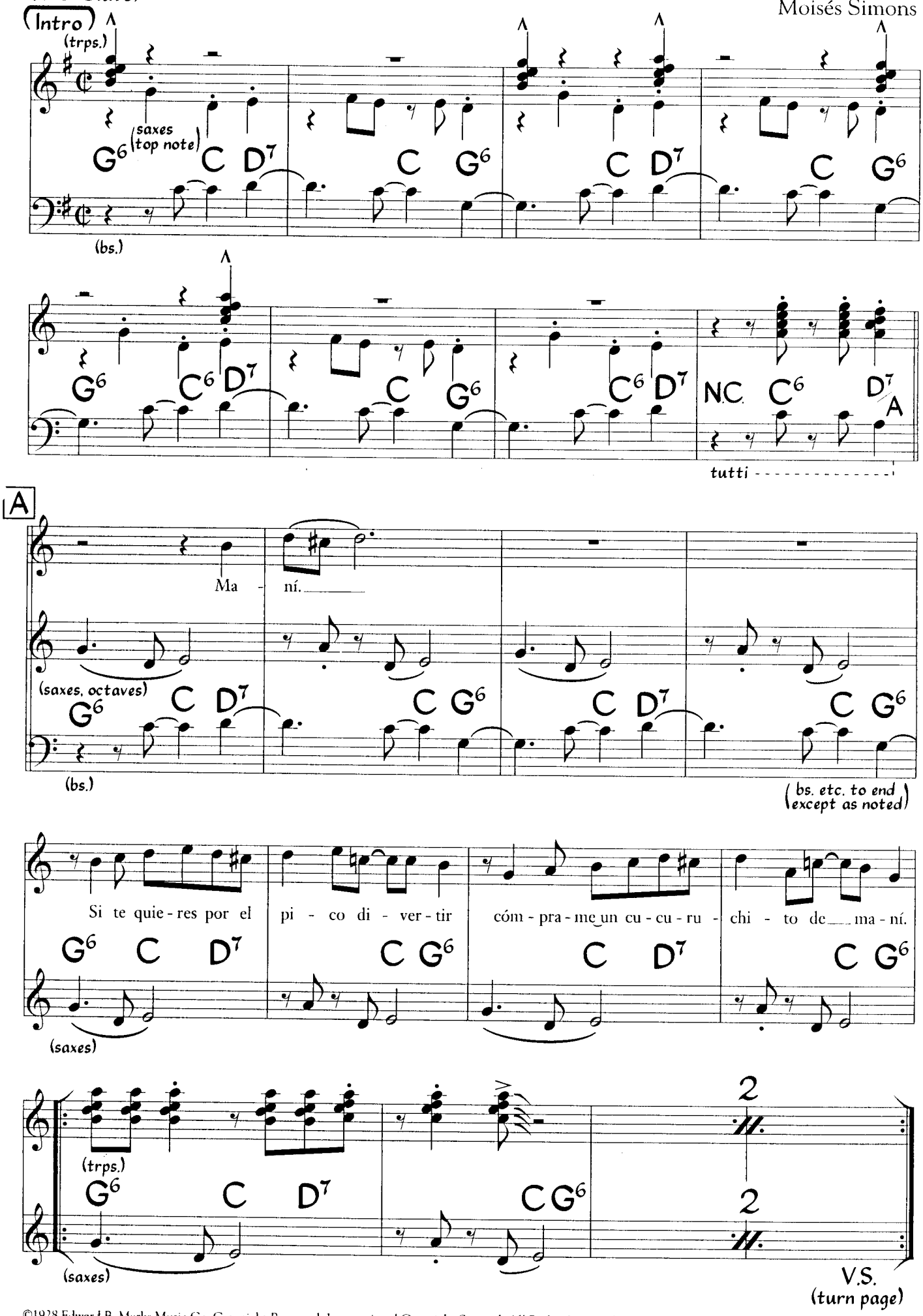
Photo by Mark Holston

CHEO FELICIANO

El Manisero

Moisés Simons

Son ♩ = 104
(2-3 Clave)



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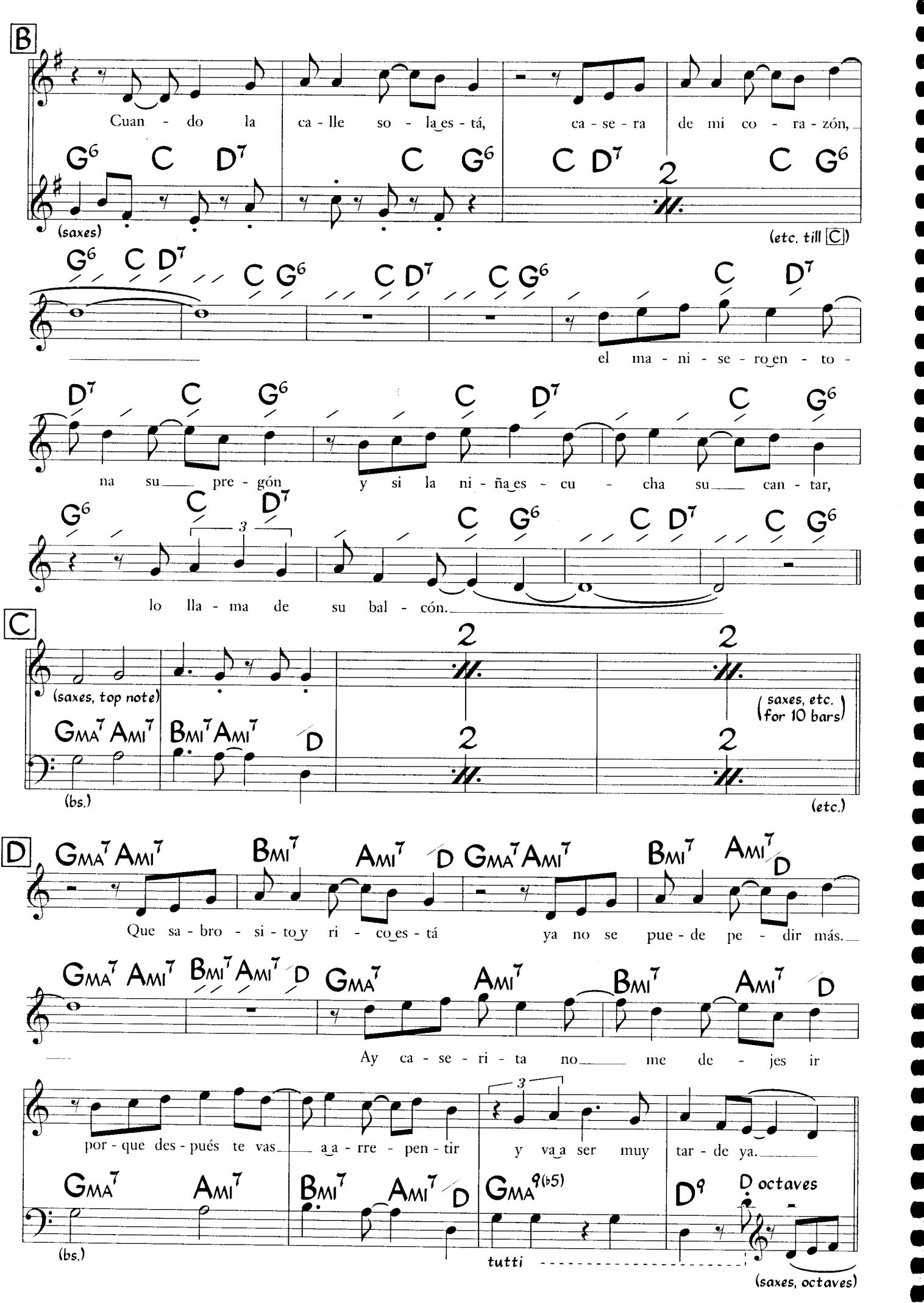
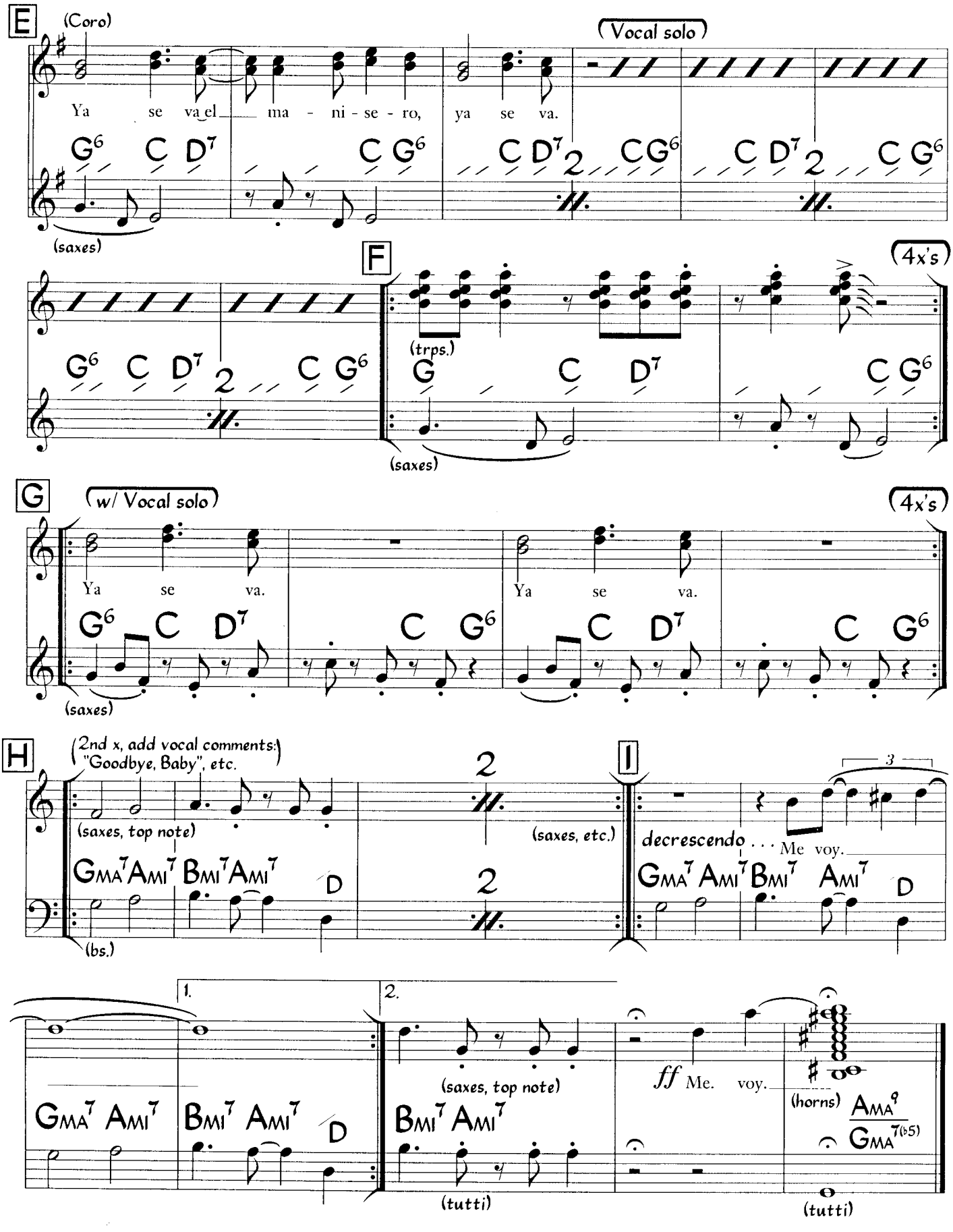

B
Cuan - do la ca - lle so - la es - tá, ca - se - ra de mi co - ra - zón,
G6 C D7 C G6 C D7 C G6
(saxes)
2
(etc. till C)
el ma - ni - se - ro en - to -
na su pre - gón y si la ni - ña es - cu - cha su can - tar,
lo lla - ma de su bal - cón.
C
(saxes, top note)
GMA7 AMI7 BMI7 AMI7 D
(bs.)
(saxes, etc. for 10 bars)
(etc.)
D
GMA7 AMI7 BMI7 AMI7 D
Que sa - bro - si - to y ri - co es - tá ya no se pue - de pe - dir más.
Ay ca - se - ri - ta no me de - jes ir
por - que des - pués te vas a a - rre - pen - tir y va a ser muy tar - de ya.
3
GMA9(♭5)
D9
D octaves
tutti
(saxes, octaves)


E
(Coro)
(Vocal solo)
Ya se va el ma - ni - se - ro, ya se va.
G6 C D7 C G6 C D7 2 C G6 C D7 2 C G6
(saxes)
F
4x's
G6 C D7 2 C G6
(trps.)
G C D7 C G6
(saxes)
G
w/ Vocal solo
4x's
Ya se va.
Ya se va.
G6 C D7 C G6 C D7 C G6
(saxes)
H
(2nd x, add vocal comments:
"Goodbye, Baby", etc.)
(saxes, top note)
GMA7 AMI7 BMI7 AMI7 D
(bs.)
2
(saxes, etc.)
I
3
decrescendo . . . Me voy.
GMA7 AMI7 BMI7 AMI7 D
1.
2.
GMA7 AMI7 BMI7 AMI7 D
(saxes, top note)
BMI7 AMI7
(tutti)
ff Me. voy.
(horns)
AMA9
GMA7(b5)
(tutti)

Elena, Elena

Manuel Jiménez
(as played by Manny Oquendo & Libre)
(arranged by Andy González)

Plena ♩ = 128

Intro (perc.) 2 N.C. (perc. etc.)

Es - toy bus - can - do E - le - na,

1. 2. (fl. 8va)

es - ta - mos bus - can - do E - le - na, Es - toy bus -

(horns)

A

(fl. 8va) (horns) (+ 8va b.) (pn. montuno) (sample bs.)

Dmi Bb/D Dmi Bb/D Dmi Bb/D Dmi D7 Gmi

Gmi Dmi Gmi A7 A7(b9) Dmi Bb/D Gmi

1. 2.

Dmi Gmi A7 A7(b9) Dmi Bb/D Dmi Bb/D Dmi Bb/D

E - le - na, E - (etc.) (etc.)

Note: Horns are 3 trombones as written on lower notes with flute playing top note one octave higher.

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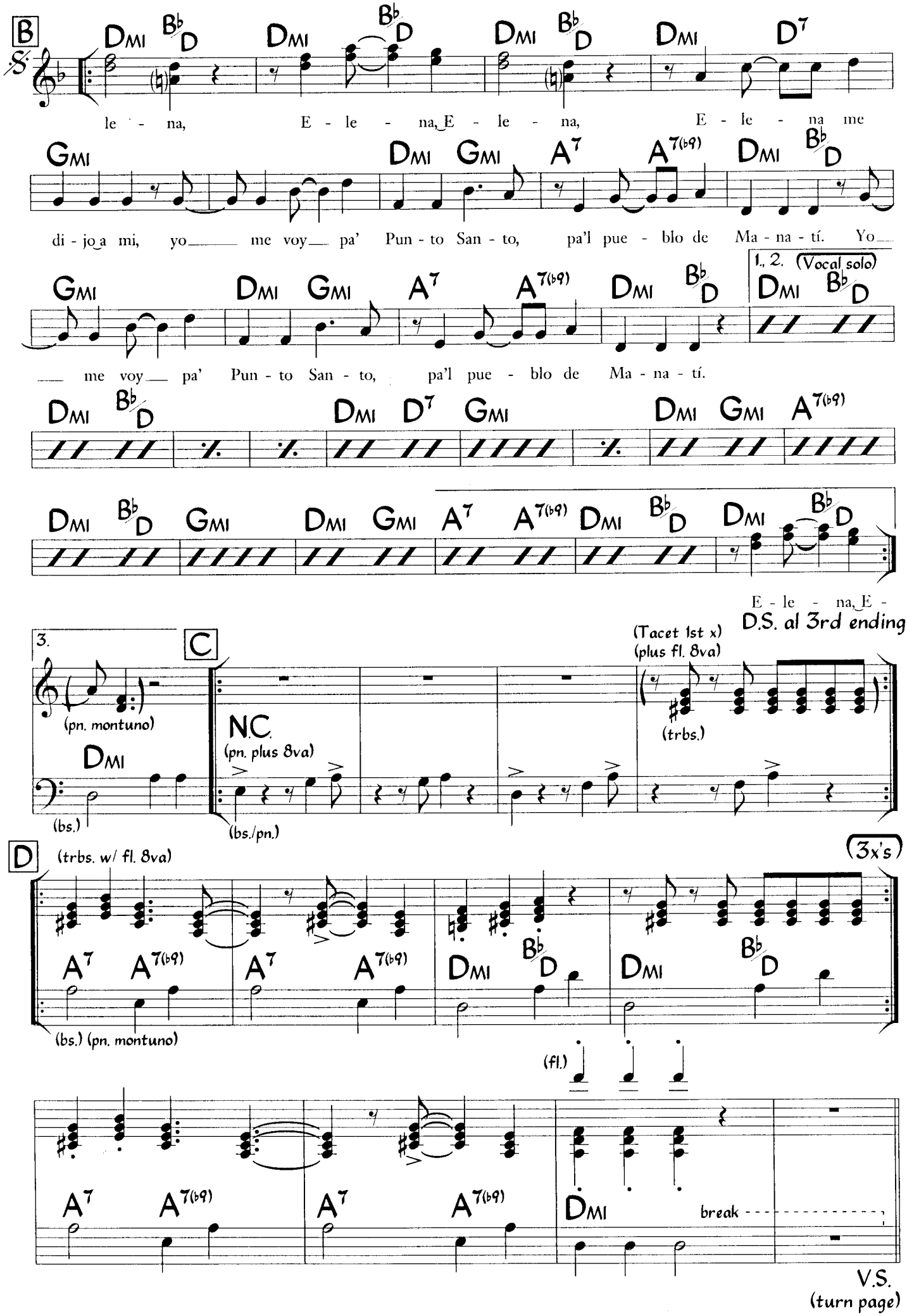
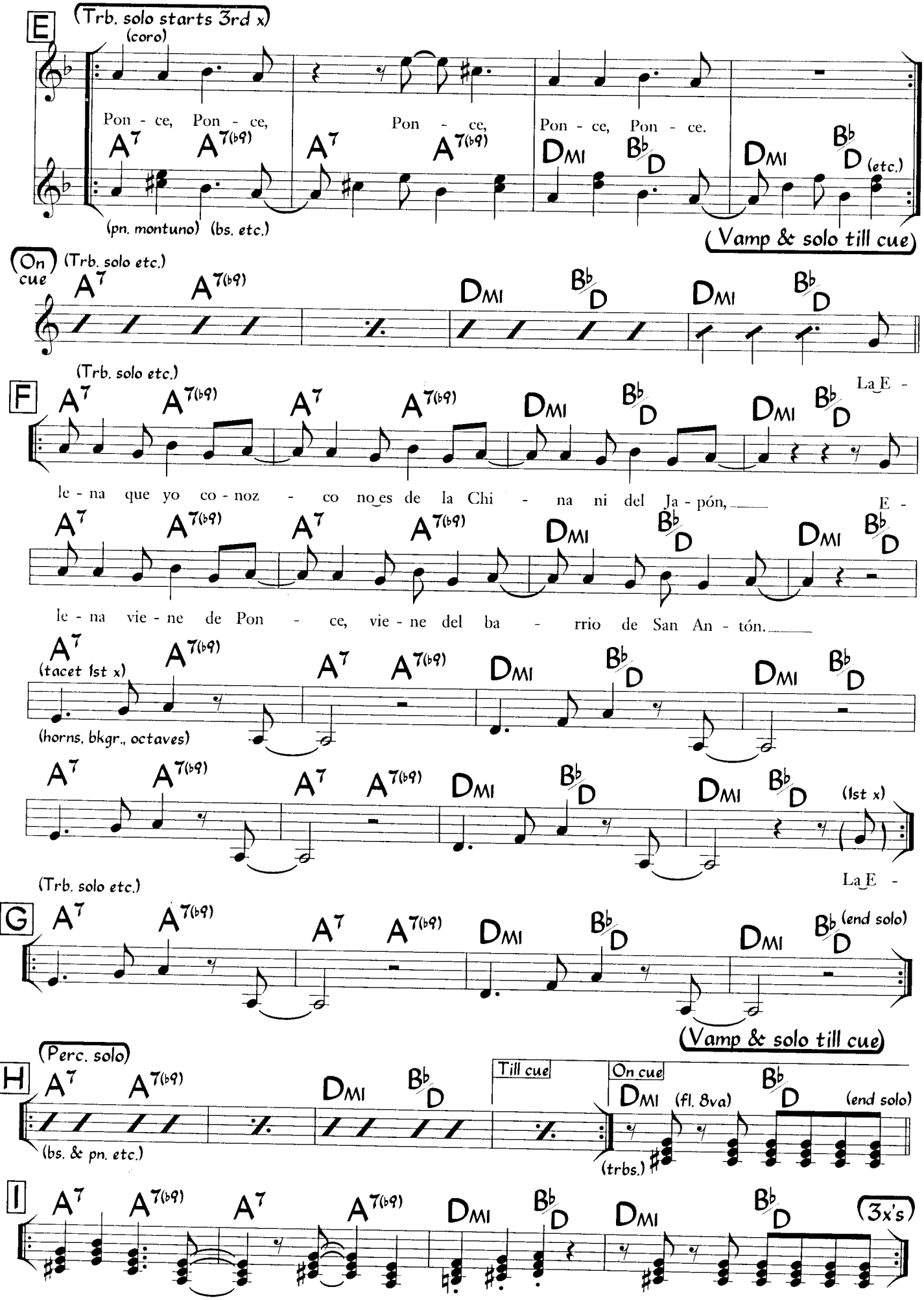
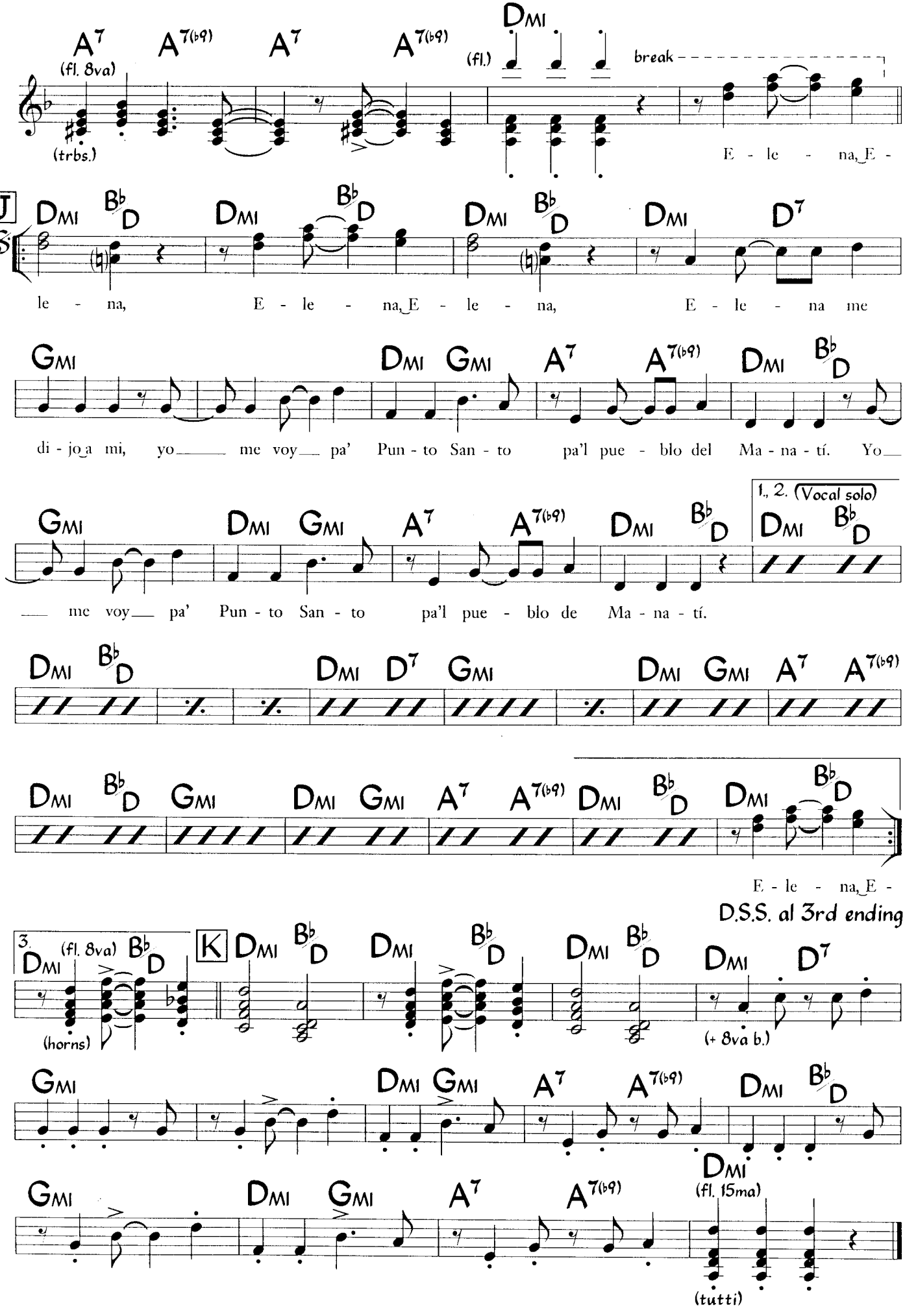

B
Dmi B♭/D Dmi B♭/D Dmi B♭/D Dmi D7
le - na, E - le - na, E - le - na, E - le - na me
Gmi Dmi Gmi A7 A7(♭9) Dmi B♭/D
di - jo a mi, yo me voy pa' Pun - to San - to, pa'l pue - blo de Ma - na - tí. Yo
1., 2. (Vocal solo)
Gmi Dmi Gmi A7 A7(♭9) Dmi B♭/D Dmi B♭/D
me voy pa' Pun - to San - to, pa'l pue - blo de Ma - na - tí.
Dmi B♭/D Dmi D7 Gmi Dmi Gmi A7(♭9)
Dmi B♭/D Gmi Dmi Gmi A7 A7(♭9) Dmi B♭/D Dmi B♭/D
E - le - na, E -
D.S. al 3rd ending
3.
(pn. montuno)
Dmi
(bs.)
C
N.C.
(pn. plus 8va)
(bs./pn.)
(Tacet 1st x)
(plus fl. 8va)
(trbs.)
D
(trbs. w/ fl. 8va)
3x's
A7 A7(♭9) A7 A7(♭9) Dmi B♭/D Dmi B♭/D
(bs.) (pn. montuno)
(fl.)
A7 A7(♭9) A7 A7(♭9) Dmi break
V.S.
(turn page)

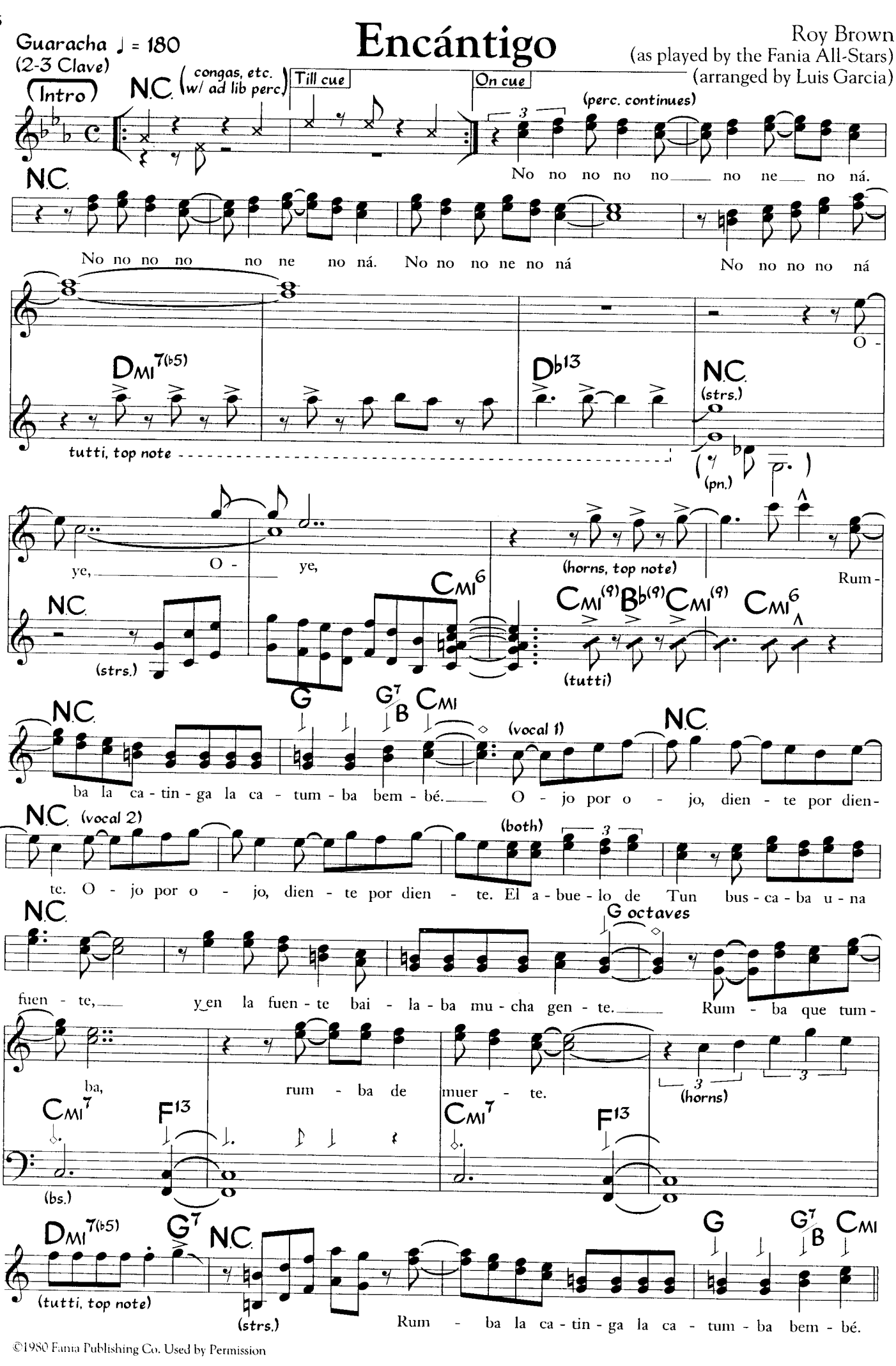

E
(Trb. solo starts 3rd x)
(coro)
Pon - ce, Pon - ce, Pon - ce, Pon - ce, Pon - ce.
A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D (etc.)
(pn. montuno) (bs. etc.)
(Vamp & solo till cue)
On cue
(Trb. solo etc.)
A7 A7(b9) DMI Bb D DMI Bb D
F
(Trb. solo etc.)
A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D
La E -
le - na que yo co - noz - co no es de la Chi - na ni del Ja - pón, E -
le - na vie - ne de Pon - ce, vie - ne del ba - rrio de San An - tón.
A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D
(tacet 1st x)
(horns, bkgr., octaves)
A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D (1st x)
(Trb. solo etc.)
La E -
G
A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb (end solo)
(Vamp & solo till cue)
(Perc. solo)
H
A7 A7(b9) DMI Bb D
Till cue
On cue
DMI (fl. 8va) Bb D (end solo)
(bs. & pn. etc.)
(trbs.)
I
A7 A7(b9) A7 A7(b9) DMI Bb D DMI Bb D
3x's


A7 A7(b9) A7 A7(b9) DMI
(fl. 8va)
(trbs.)
(fl.)
break
E - le - na, E -
J
DMI Bb D DMI Bb D DMI Bb D DMI D7
le - na, E - le - na, E - le - na, E - le - na me
GMI DMI GMI A7 A7(b9) DMI Bb D
di - jo a mi, yo me voy pa' Pun - to San - to pa'l pue - blo del Ma - na - tí. Yo
1., 2. (Vocal solo)
GMI DMI GMI A7 A7(b9) DMI Bb D DMI Bb D
me voy pa' Pun - to San - to pa'l pue - blo de Ma - na - tí.
DMI Bb D DMI D7 GMI DMI GMI A7 A7(b9)
DMI Bb D GMI DMI GMI A7 A7(b9) DMI Bb D DMI Bb D
E - le - na, E -
D.S.S. al 3rd ending
3.
DMI (fl. 8va) Bb D
(horns)
K
DMI Bb D DMI Bb D DMI Bb D DMI D7
(+ 8va b.)
GMI DMI GMI A7 A7(b9) DMI Bb D
GMI DMI GMI A7 A7(b9) DMI
(fl. 15ma)
(tutti)

Encántigo

Roy Brown
(as played by the Fania All-Stars)
(arranged by Luis Garcia)

Guaracha ♩ = 180
(2-3 Clave)



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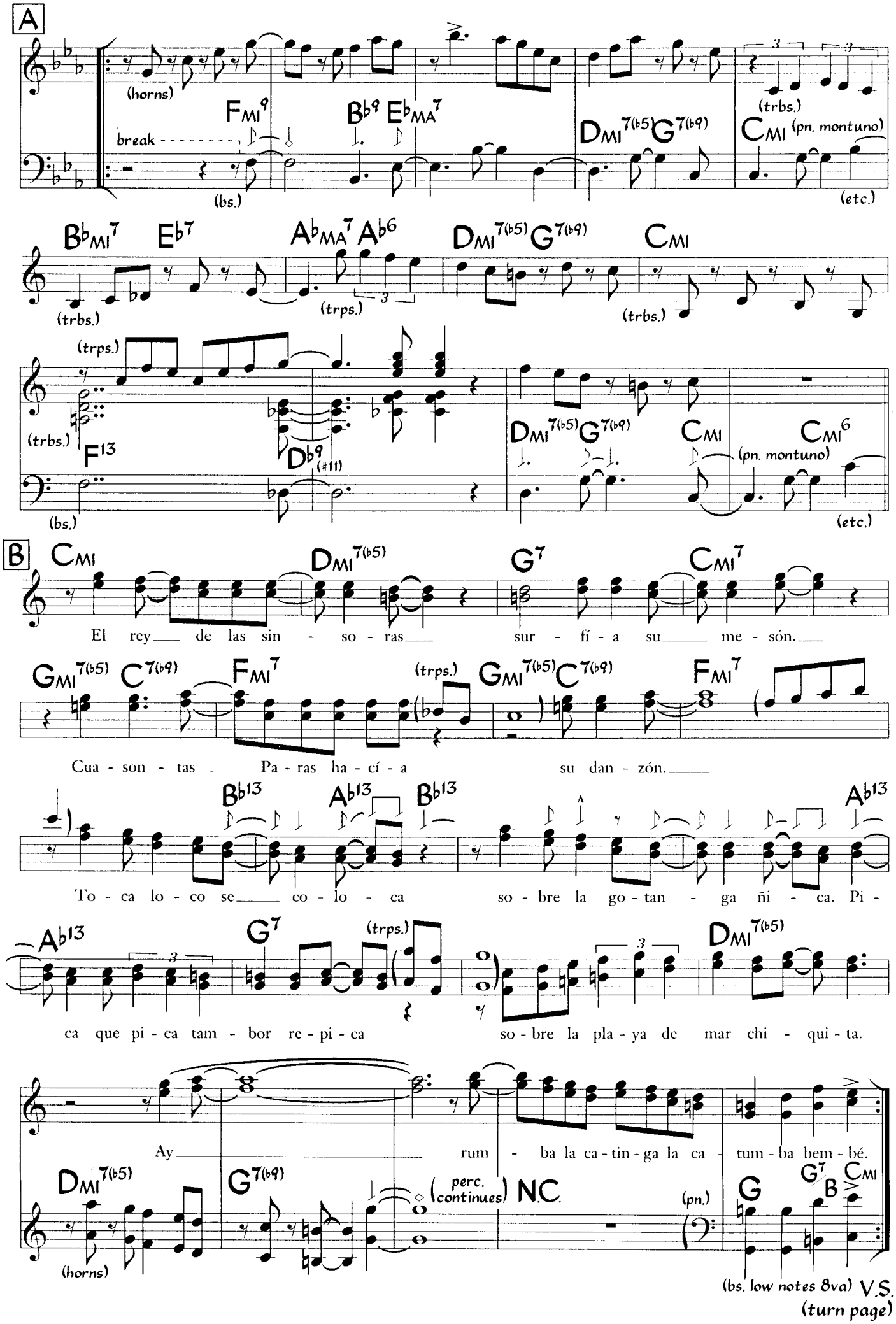
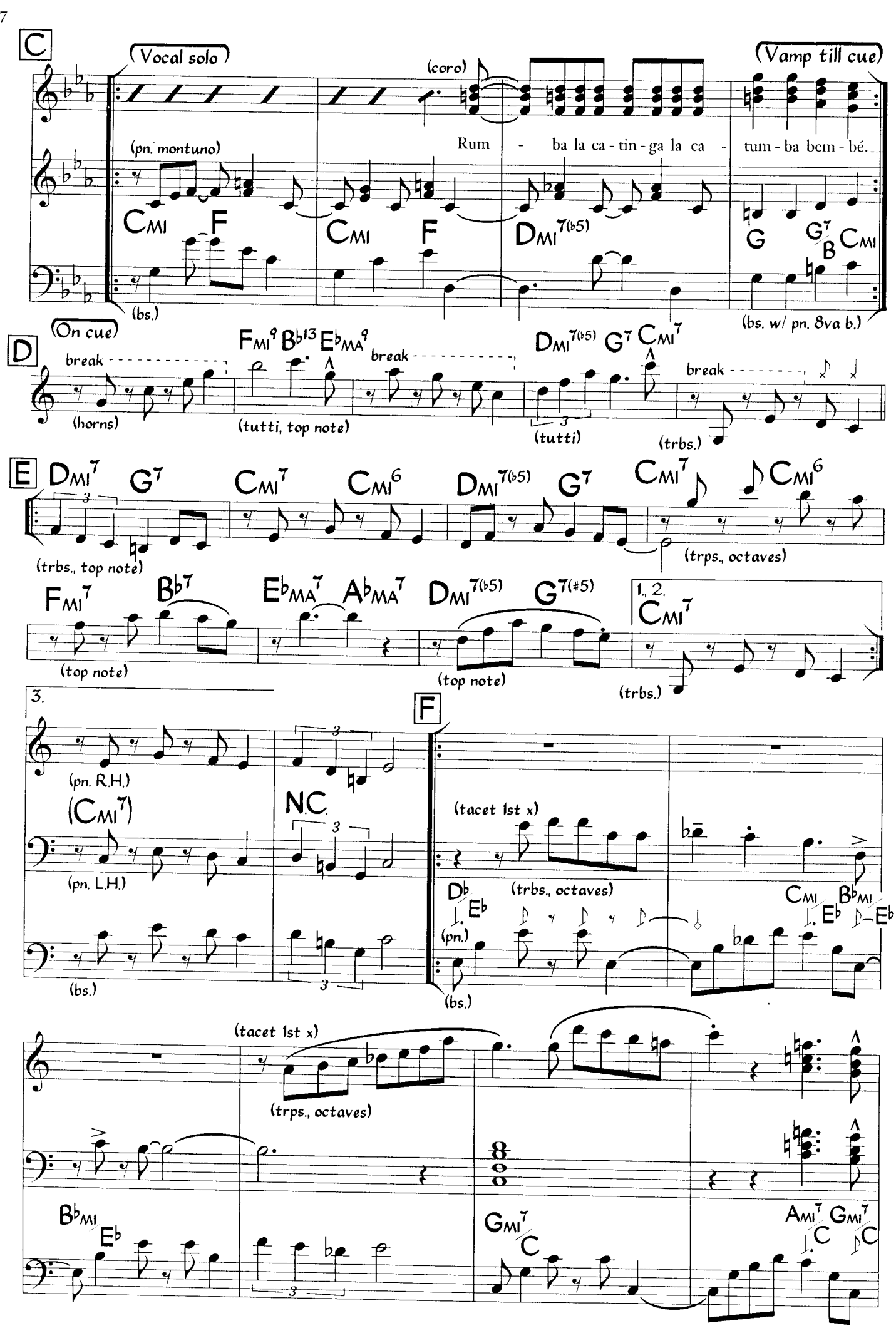
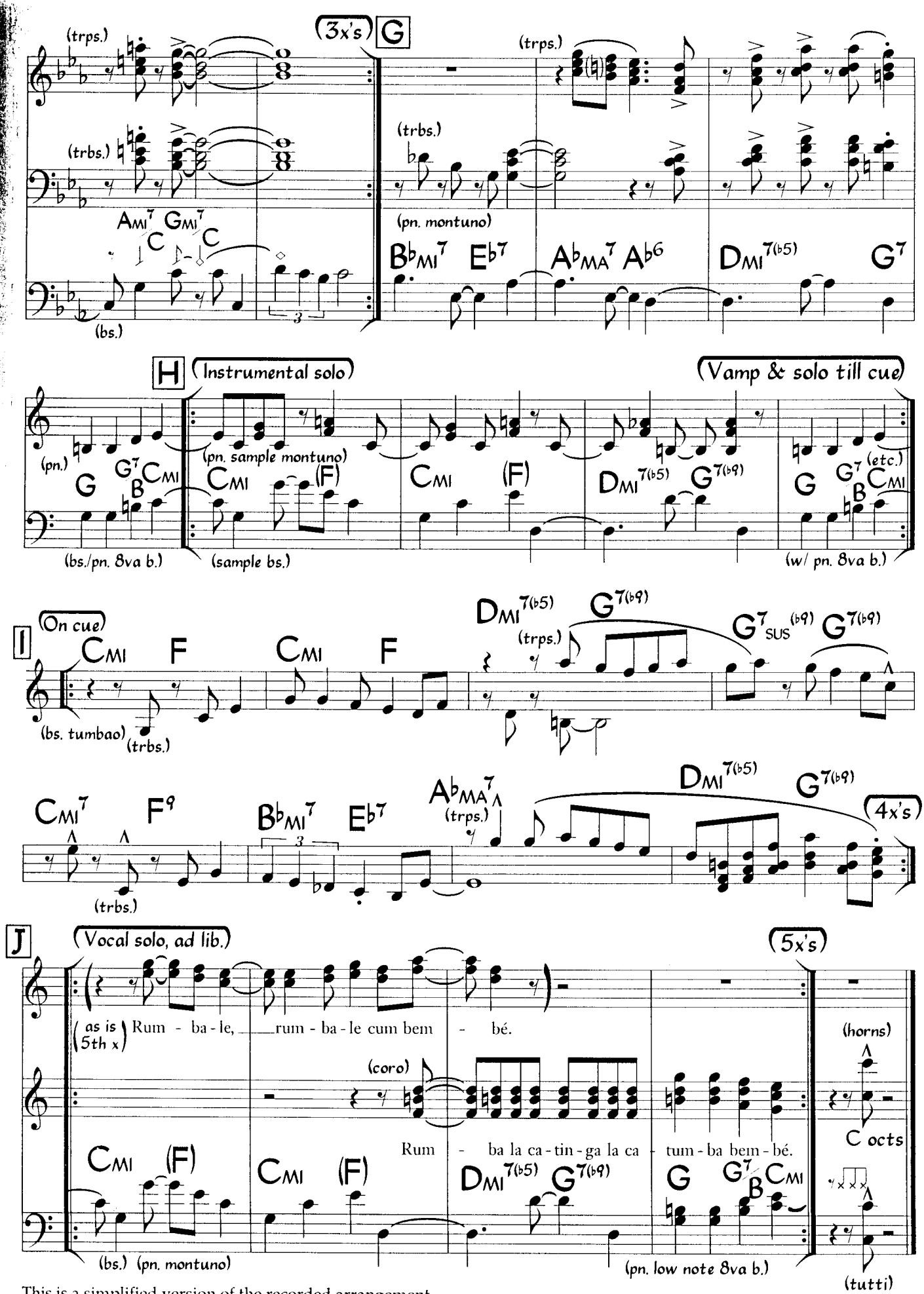

A
(horns)
FMI9
break
(bs.)
B♭9 E♭MA7
DMI7(♭5) G7(♭9)
CMI (pn. montuno)
(trbs.)
(etc.)
B♭MI7 E♭7
A♭MA7 A♭6
(trps.)
(trbs.)
(trps.)
(trbs.)
F13
D♭9 (#11)
(bs.)
DMI7(♭5) G7(♭9)
CMI
CMI6
(pn. montuno)
(etc.)
B
CMI
DMI7(♭5)
G7
CMI7
El rey de las sin - so - ras sur - fí - a su me - són.
GMI7(♭5) C7(♭9)
FMI7
(trps.)
GMI7(♭5) C7(♭9)
FMI7
Cua - son - tas Pa - ras ha - cí - a su dan - zón.
B♭13
A♭13
B♭13
A♭13
To - ca lo - co se co - lo - ca so - bre la go - tan - ga ñi - ca. Pi -
A♭13
G7
(trps.)
DMI7(♭5)
ca que pi - ca tam - bor re - pi - ca so - bre la pla - ya de mar chi - qui - ta.
Ay rum - ba la ca - tin - ga la ca - tum - ba bem - bé.
DMI7(♭5)
(horns)
G7(♭9)
(perc. continues)
NC.
(pn.)
G
G7
B
CMI
(bs. low notes 8va)
V.S.
(turn page)


C
Vocal solo
(coro)
Vamp till cue
(pn. montuno)
Rum - ba la ca - tin - ga la ca - tum - ba bem - bé.
CMI F CMI F DMI7(♭5) G G7/B CMI
(bs.)
(bs. w/ pn. 8va b.)
D
On cue
break
FMI9 B♭13 E♭MA9
DMI7(♭5) G7 CMI7
(horns)
(tutti, top note)
(tutti)
(trbs.)
E
DMI7 G7 CMI7 CMI6 DMI7(♭5) G7 CMI7 CMI6
(trbs., top note)
(trps., octaves)
FMI7 B♭7 E♭MA7 A♭MA7 DMI7(♭5) G7(♯5)
1., 2. CMI7
(top note)
(top note)
(trbs.)
3.
F
(pn. R.H.)
(CMI7)
N.C.
(pn. L.H.)
(bs.)
(tacet 1st x)
(trbs., octaves)
D♭/E♭
C MI/E♭ B♭MI/E♭
(pn.)
(bs.)
(tacet 1st x)
(trps., octaves)
B♭MI/E♭
GMI7/C
AMI7/C GMI7/C



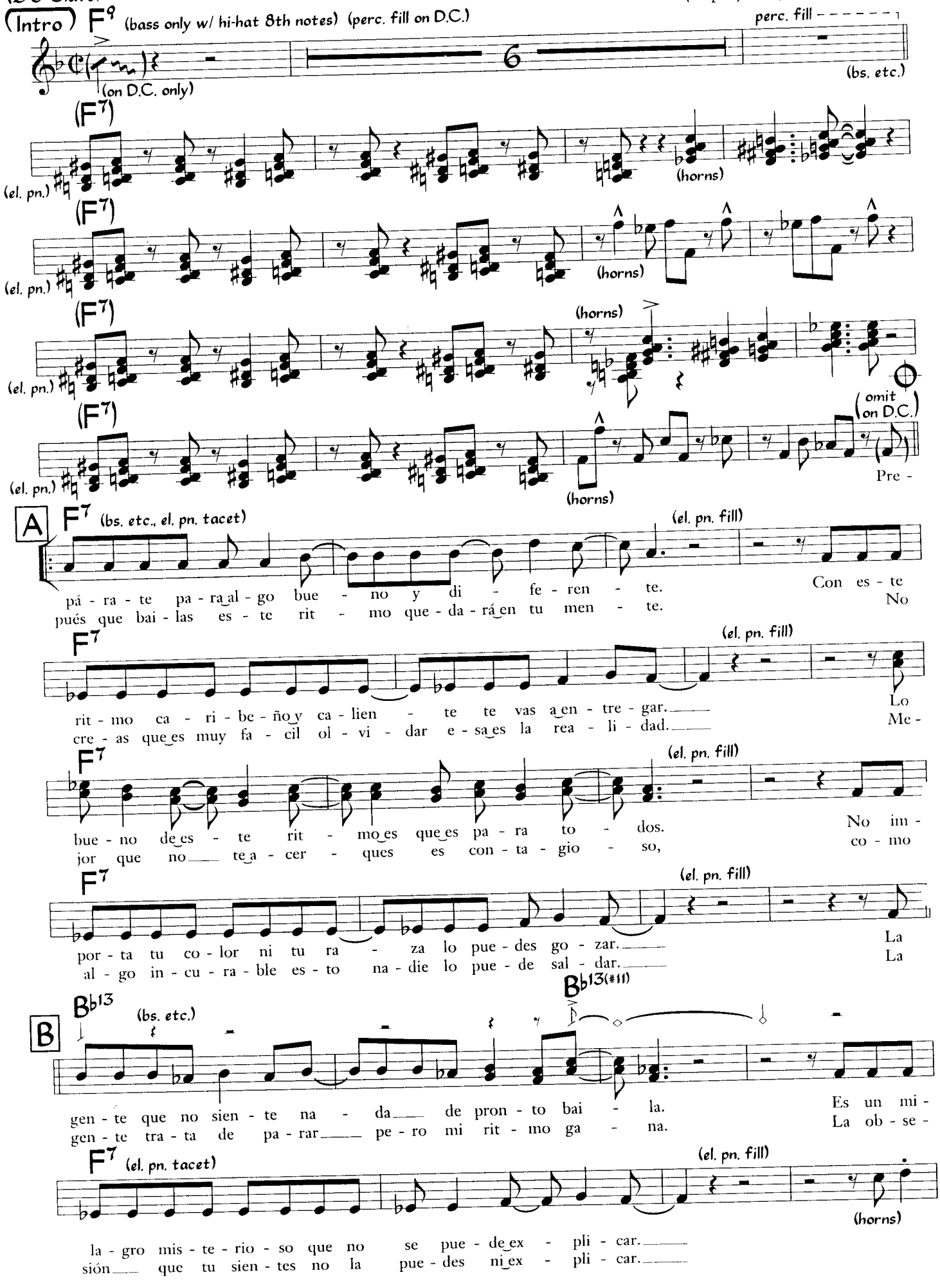
This is a simplified version of the recorded arrangement.
Recorded version has longer Intro and Tag similar to Intro.
Bass tacet at Intro during N.C. sections.

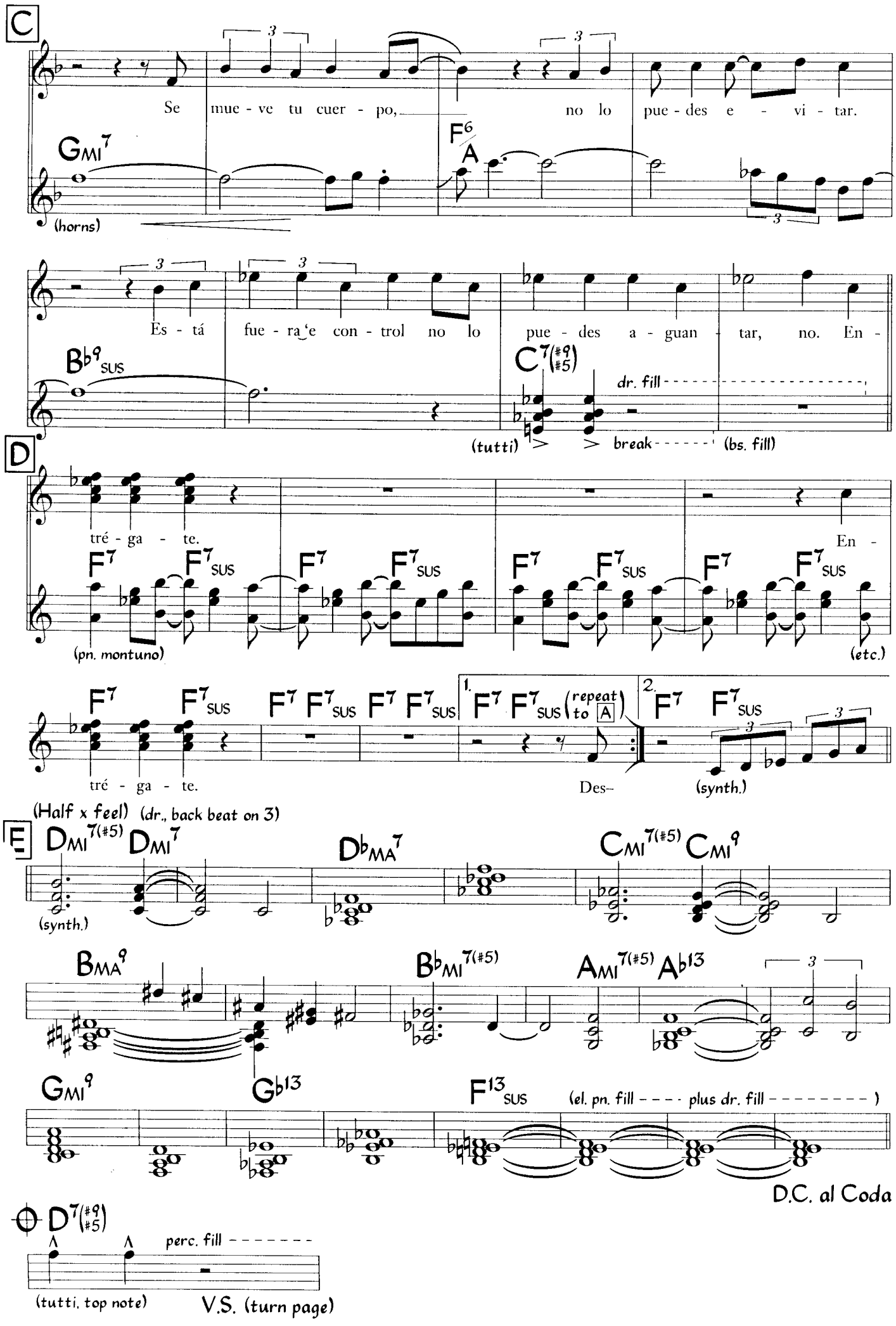
09

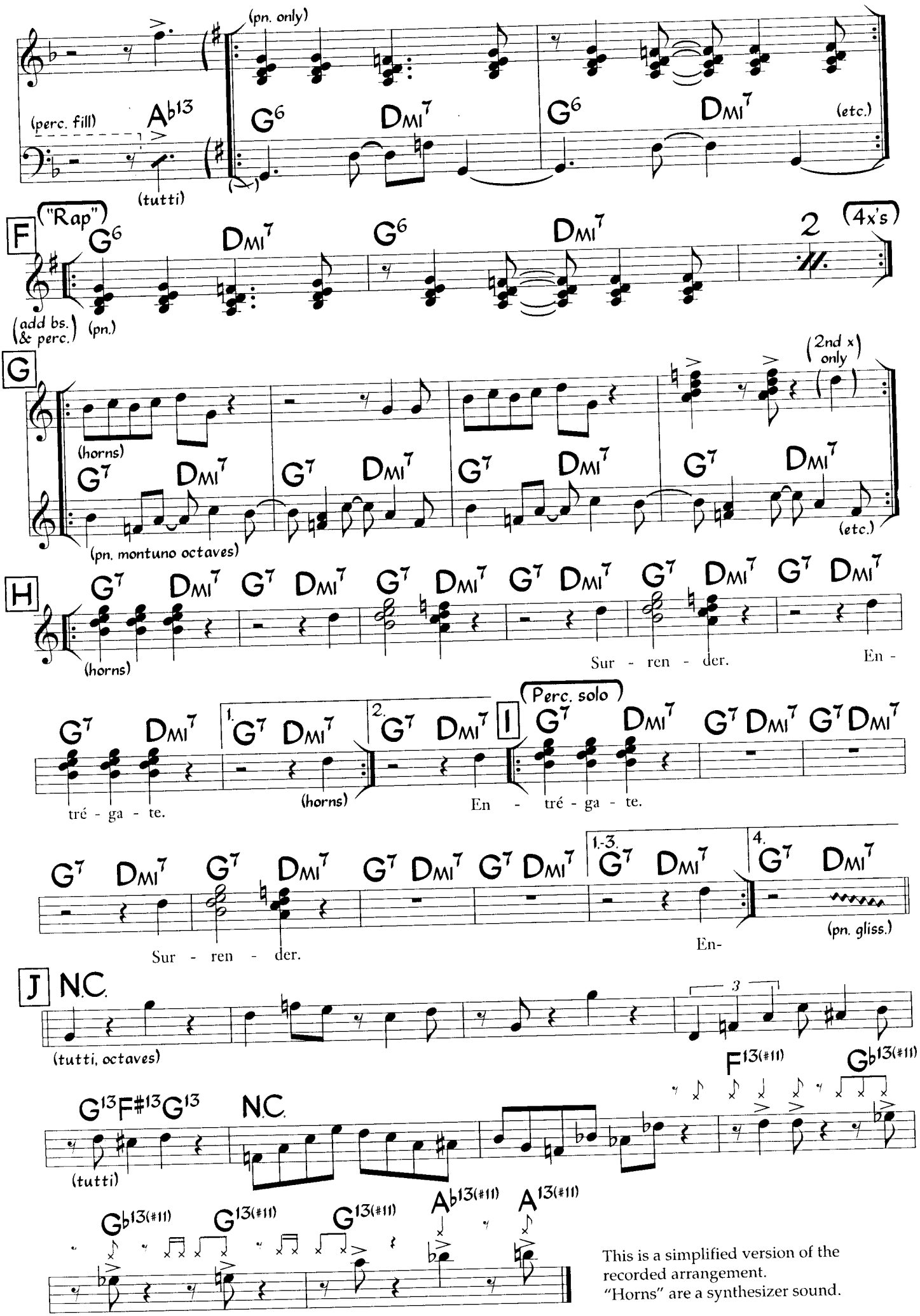
Funk - Salsa ♩ = 110
(2-3 Clave)

Entrégate

Arturo Ortiz, Ralph Irizarry
and Sammy Figueroa
(as played by Seis Del Solar)




C
Se mue - ve tu cuer - po, no lo pue - des e - vi - tar.
GMI7
F6
A
(horns)
Es - tá fue - ra‘e con - trol no lo pue - des a - guan - tar, no. En -
Bb9SUS
C7(#9 #5)
dr. fill
(tutti)
break
(bs. fill)
D
tré - ga - te.
En -
F7 F7SUS F7 F7SUS F7 F7SUS F7 F7SUS
(pn. montuno)
(etc.)
tré - ga - te.
1. F7 F7SUS (repeat to A)
2. F7 F7SUS
Des–
(synth.)
(Half x feel) (dr., back beat on 3)
E
DMI7(#5) DMI7 DbMA7 CMI7(#5) CMI9
(synth.)
BMA9 BbMI7(#5) AMI7(#5) Ab13
GMI9 Gb13 F13SUS
(el. pn. fill - - - - plus dr. fill - - - - - - - -)
D.C. al Coda
D7(#9 #5)
perc. fill
(tutti, top note)
V.S. (turn page)



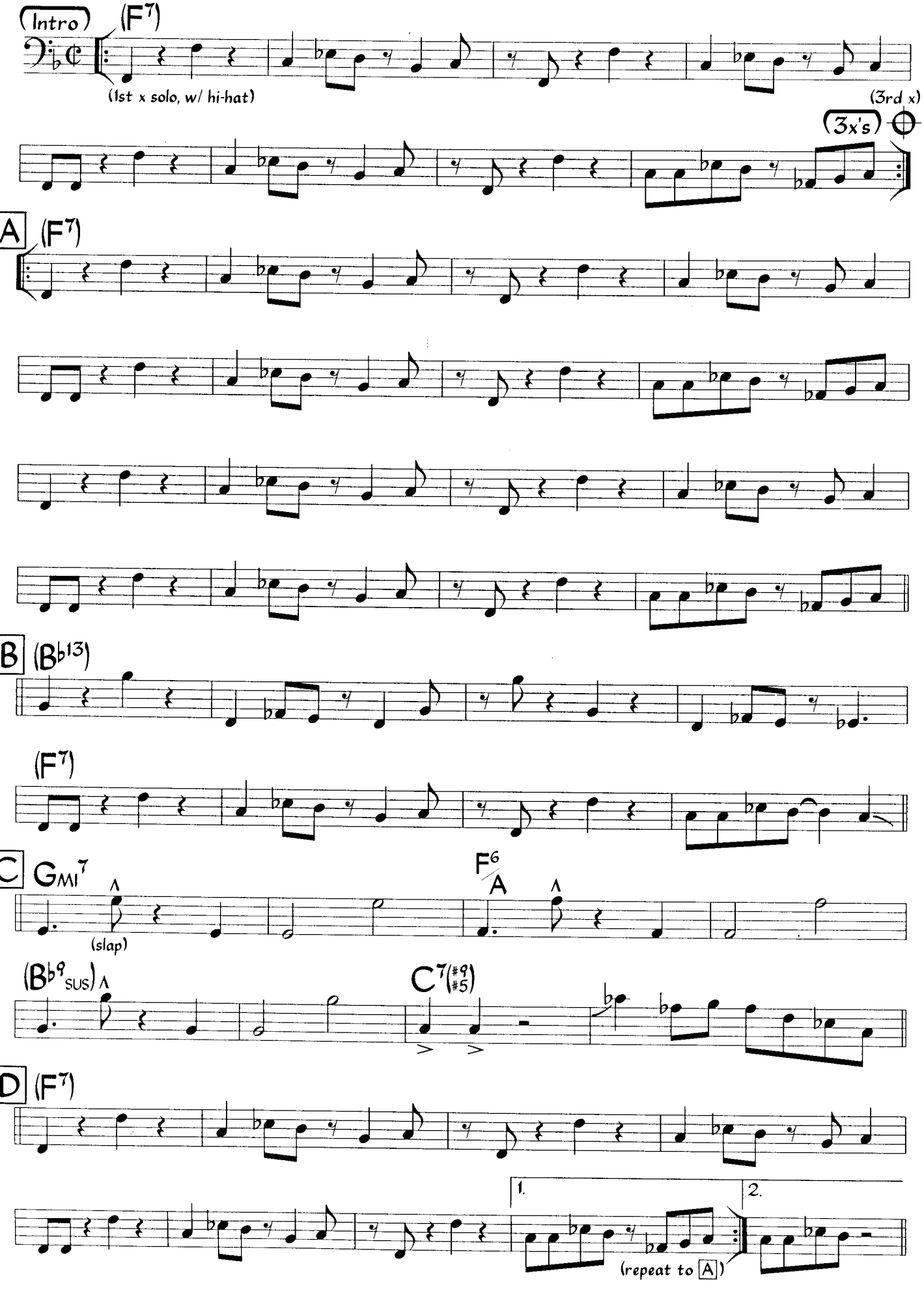
This is a simplified version of the recorded arrangement.
"Horns" are a synthesizer sound.

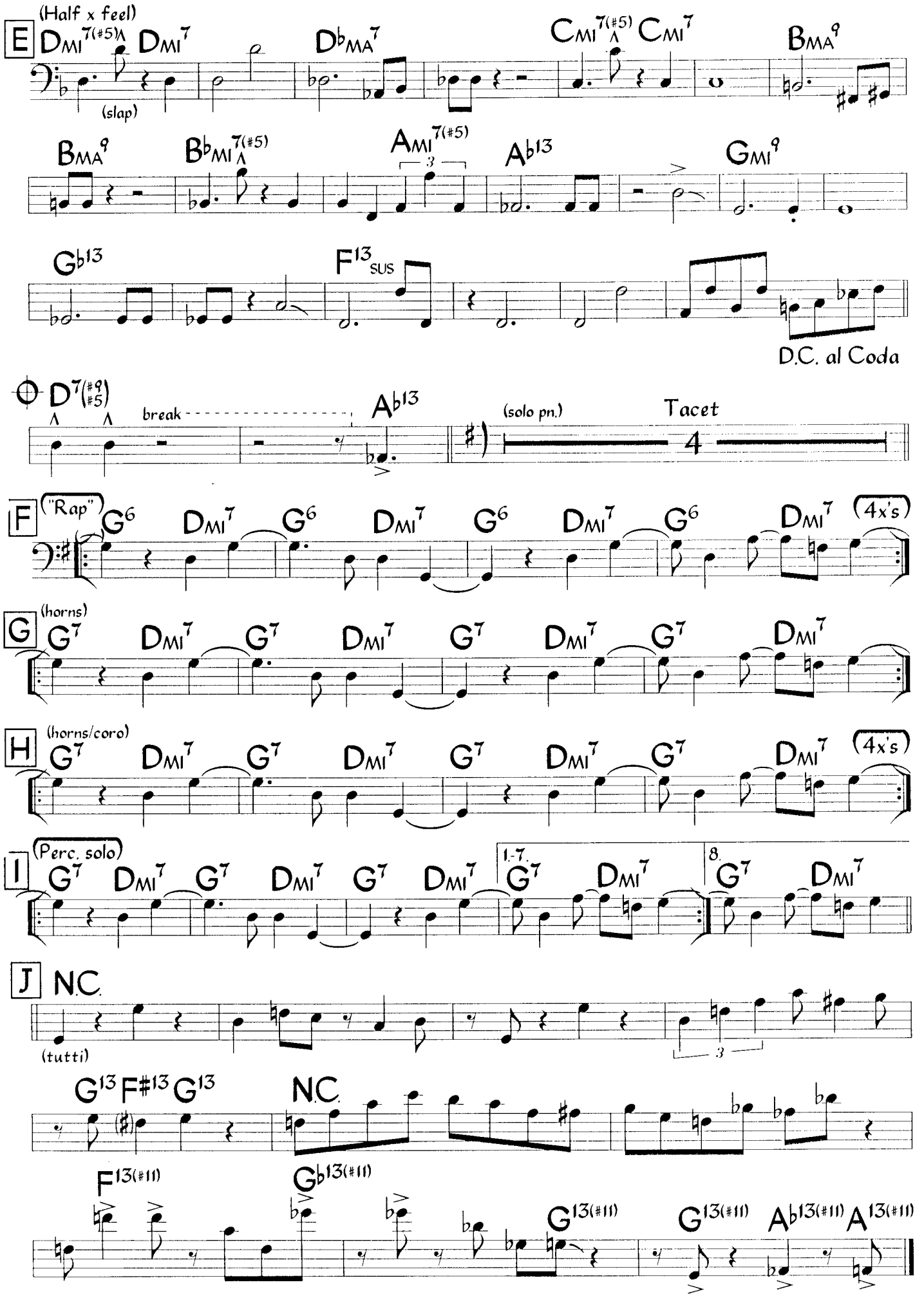
RUBEN BLADES

Photo by Mark Holston

Entrégate (Bass)

Funk - Salsa ♩ = 110
(2-3 Clave)

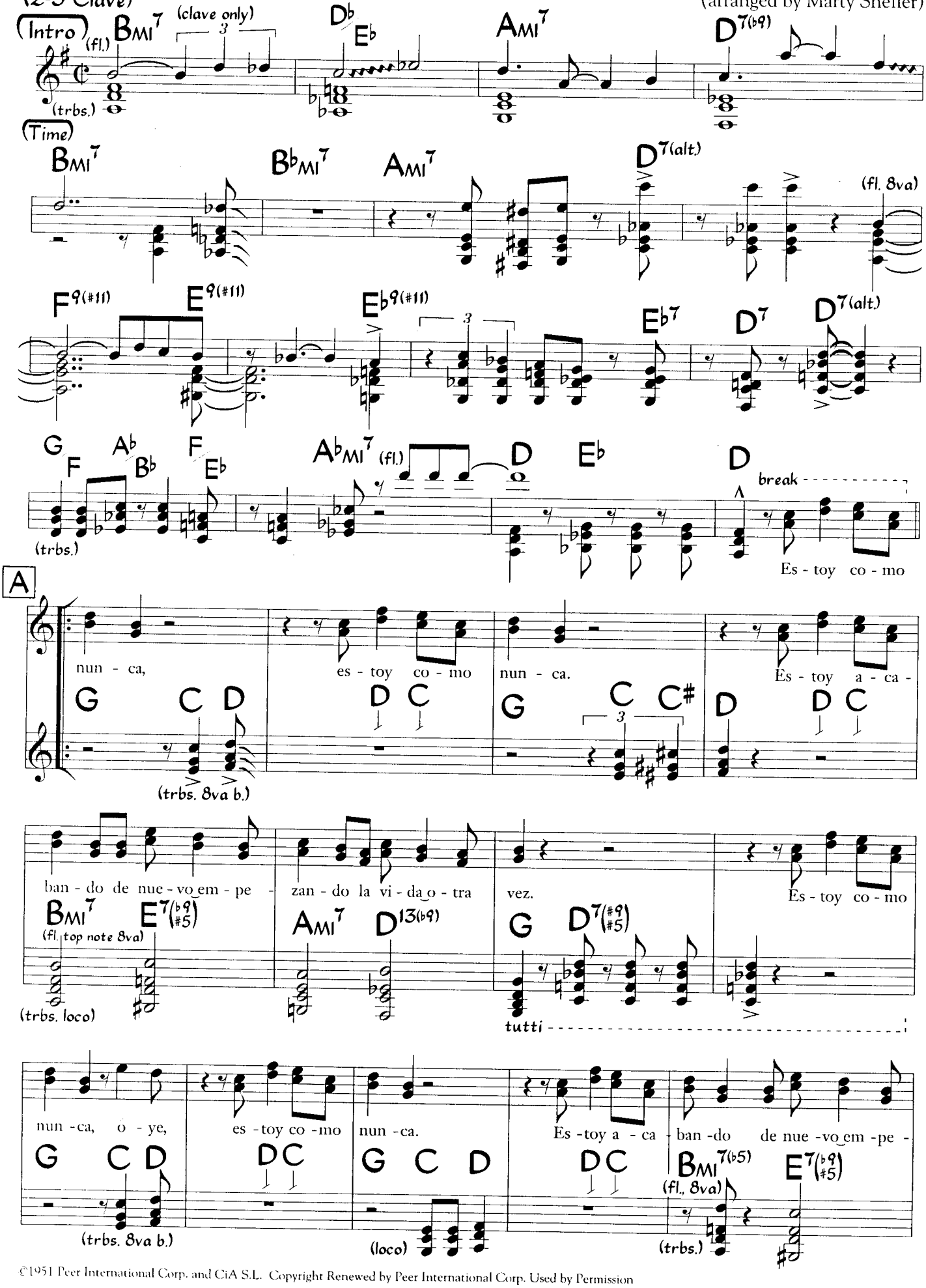



(Half x feel)
E
DMI7(#5) DMI7
DbMA7
CMI7(#5) CMI7
BMA9
(slap)
BMA9
BbMI7(#5)
AMI7(#5)
Ab13
GMI9
Gb13
F13SUS
D.C. al Coda
D7(#9 #5)
break
Ab13
(solo pn.)
Tacet
4
F
("Rap")
G6 DMI7 G6 DMI7 G6 DMI7 G6 DMI7
(4x's)
G
(horns)
G7 DMI7 G7 DMI7 G7 DMI7 G7 DMI7
H
(horns/coro)
G7 DMI7 G7 DMI7 G7 DMI7 G7 DMI7
(4x's)
I
(Perc. solo)
G7 DMI7 G7 DMI7 G7 DMI7
1.-7.
G7 DMI7
8.
G7 DMI7
J
N.C.
(tutti)
G13 F#13 G13
N.C.
F13(#11)
Gb13(#11)
G13(#11)
G13(#11)
Ab13(#11)
A13(#11)

Estoy Como Nunca

Don Raymat
(as played by Manny Oquendo& Libre)
(arranged by Marty Sheller)

Guaracha - Mambo ♩ = 186
(2-3 Clave)



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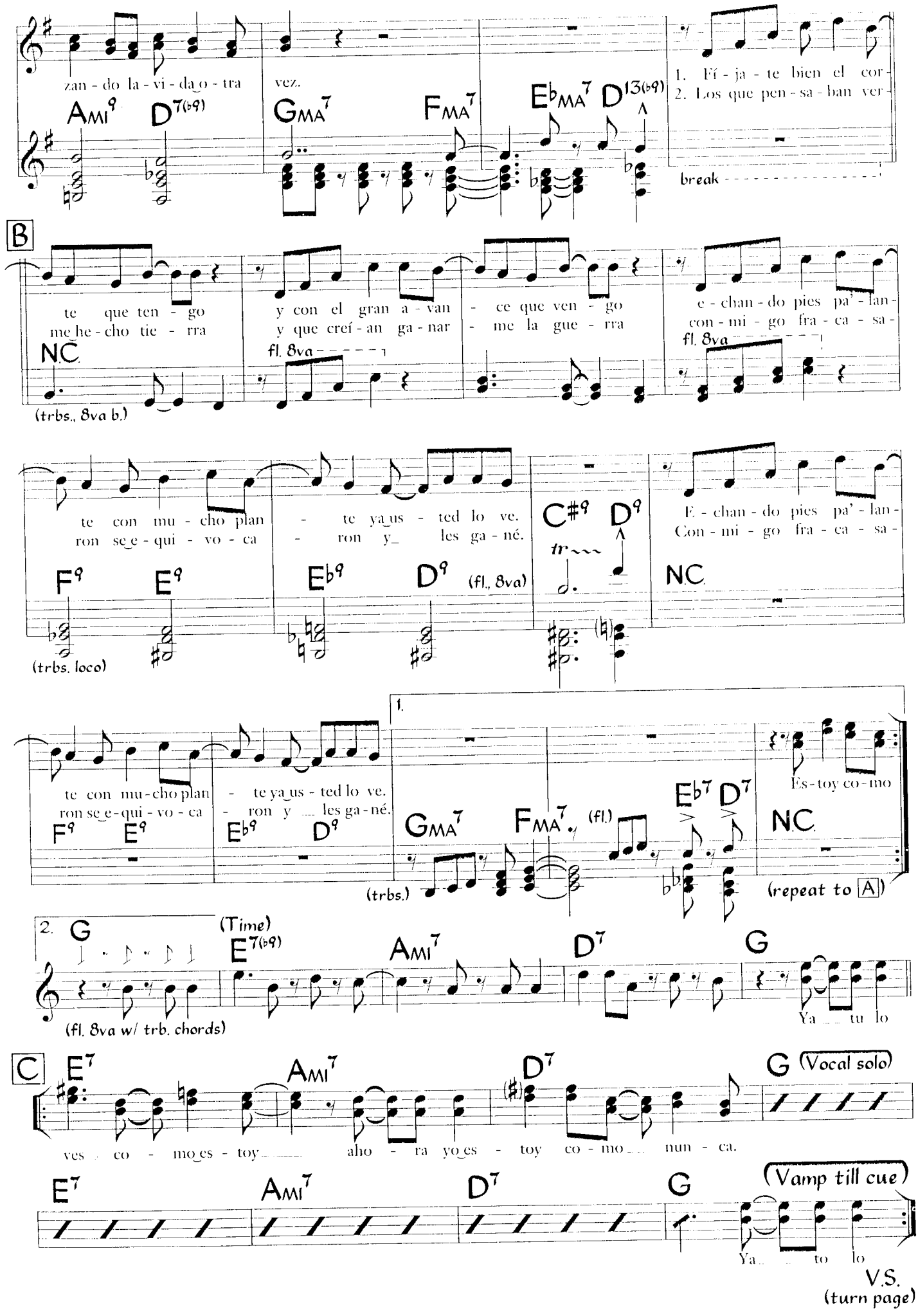
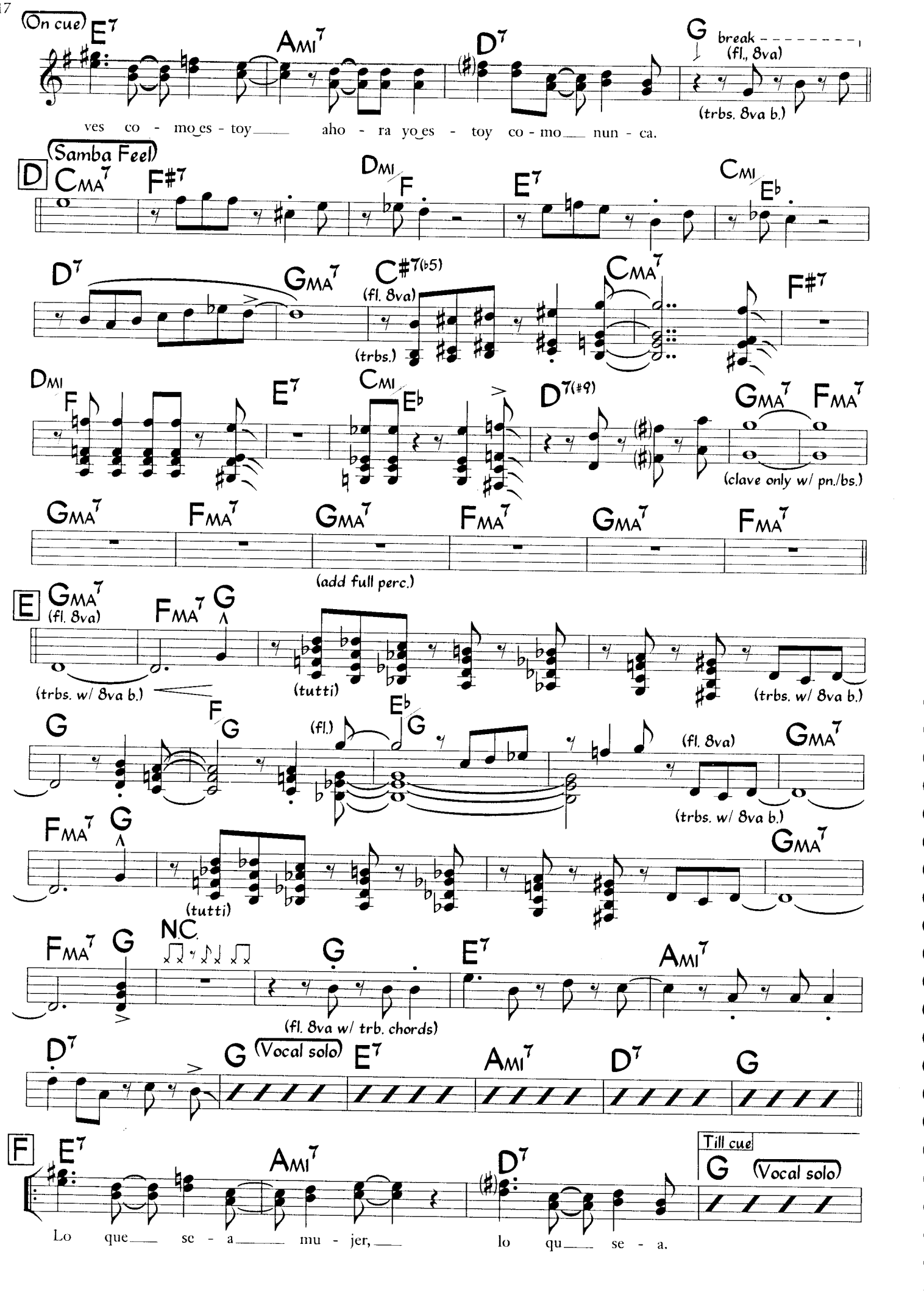
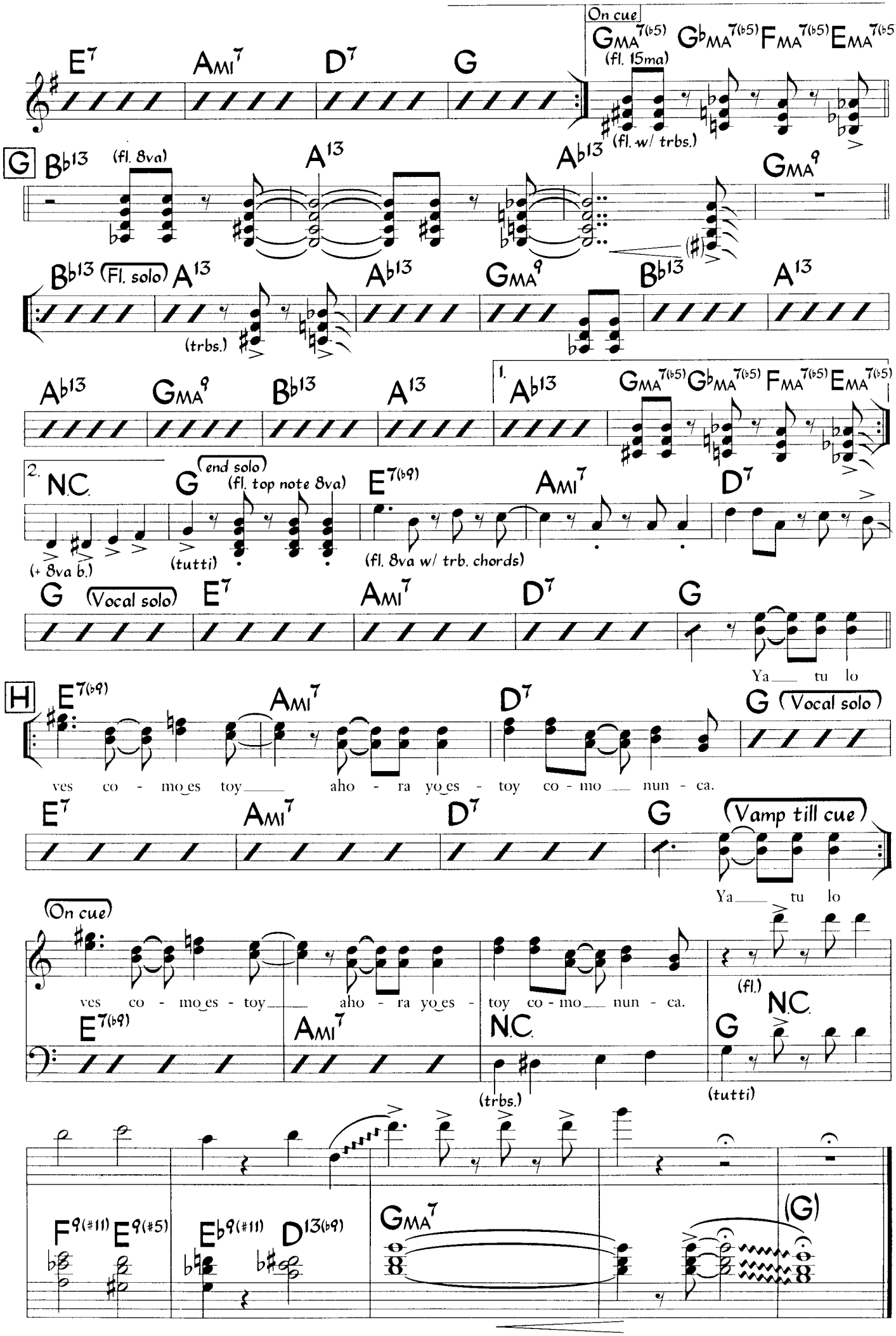
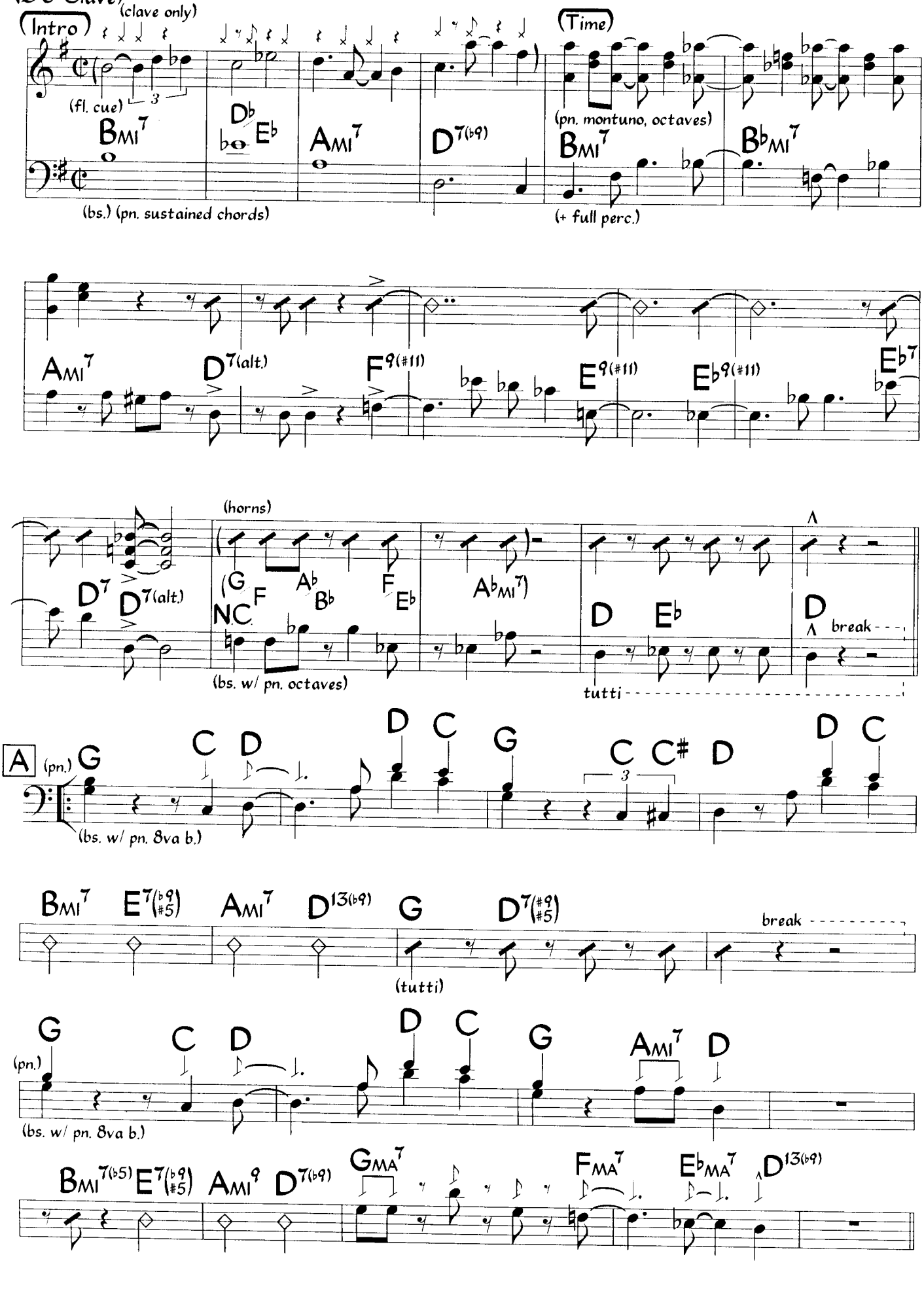

zan - do la - vi - da o - tra vez.
1. Fí - ja - te bien el cor -
2. Los que pen - sa - ban ver -
break
B
te que ten - go
me he - cho tie - rra
y con el gran a - van - ce que ven - go
y que creí - an ga - nar - me la gue - rra
e - chan - do pies pa' - lan -
con - mi - go fra - ca - sa -
fl. 8va
(trbs., 8va b.)
te con mu - cho plan - te ya us - ted lo ve.
ron se e - qui - vo - ca - ron y les ga - né.
(fl., 8va)
E - chan - do pies pa' - lan -
Con - mi - go fra - ca - sa -
(trbs. loco)
tr
1.
(trbs.)
(fl.)
Es - toy co - mo
(repeat to A)
2. G
(Time)
(fl. 8va w/ trb. chords)
Ya tu lo
C
ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.
(Vocal solo)
(Vamp till cue)
Ya to lo
V.S.
(turn page)

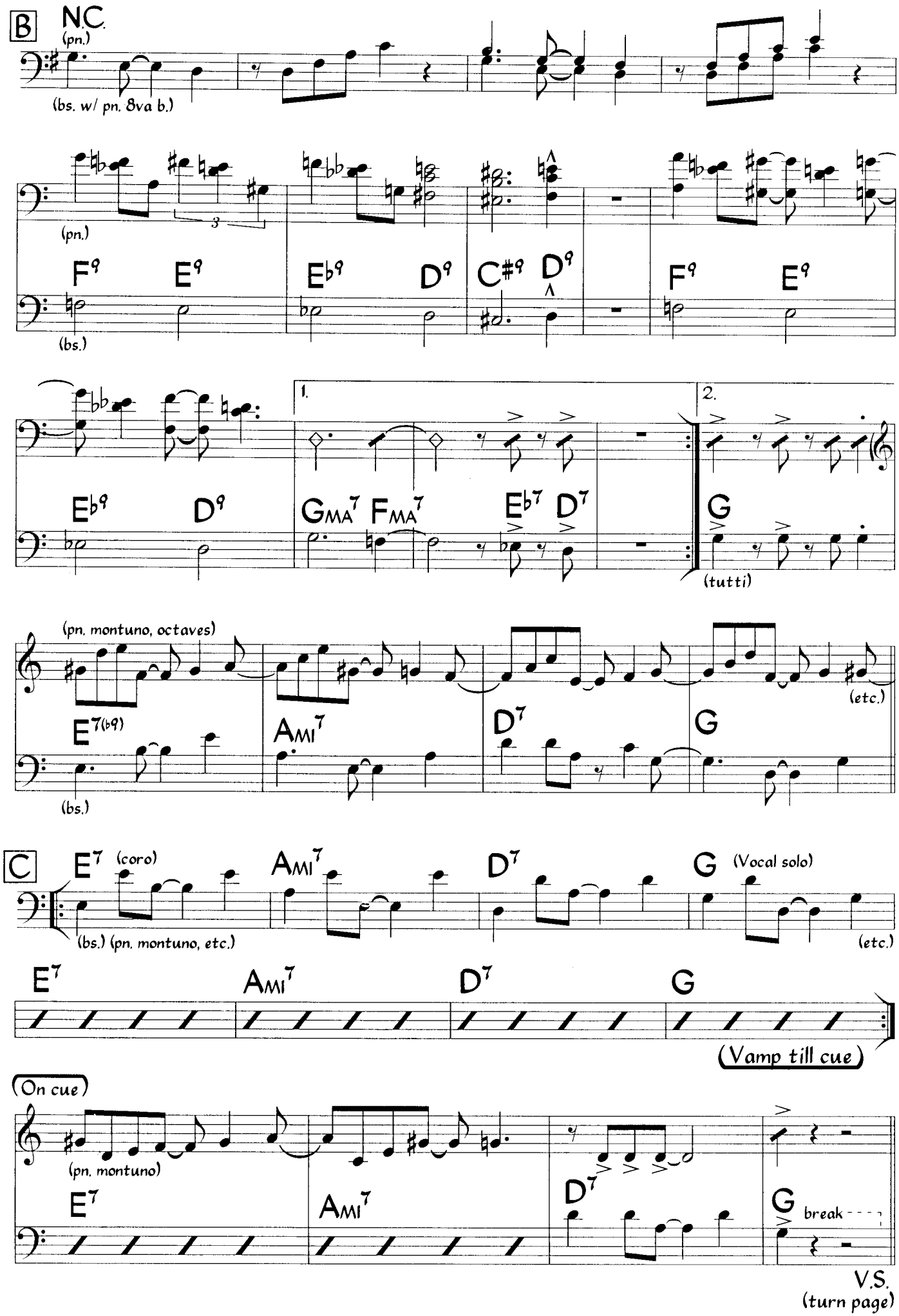

(On cue)
E7
AMI7
D7
G
break
(fl., 8va)
(trbs. 8va b.)
ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.
D
(Samba Feel)
CMA7
F#7
DMI/F
E7
CMI/Eb
D7
GMA7
C#7(b5)
(fl. 8va)
(trbs.)
CMA7
F#7
DMI/F
E7
CMI/Eb
D7(#9)
GMA7
FMA7
(clave only w/ pn./bs.)
GMA7
FMA7
GMA7
FMA7
GMA7
FMA7
(add full perc.)
E
GMA7
(fl. 8va)
FMA7
G
(trbs. w/ 8va b.)
(tutti)
(trbs. w/ 8va b.)
G
F/G
(fl.)
Eb/G
(fl. 8va)
GMA7
(trbs. w/ 8va b.)
FMA7
G
(tutti)
GMA7
FMA7
G
NC
G
E7
AMI7
(fl. 8va w/ trb. chords)
D7
G
(Vocal solo)
E7
AMI7
D7
G
F
E7
AMI7
D7
Till cue
G
(Vocal solo)
Lo que se - a mu - jer, lo qu se - a.

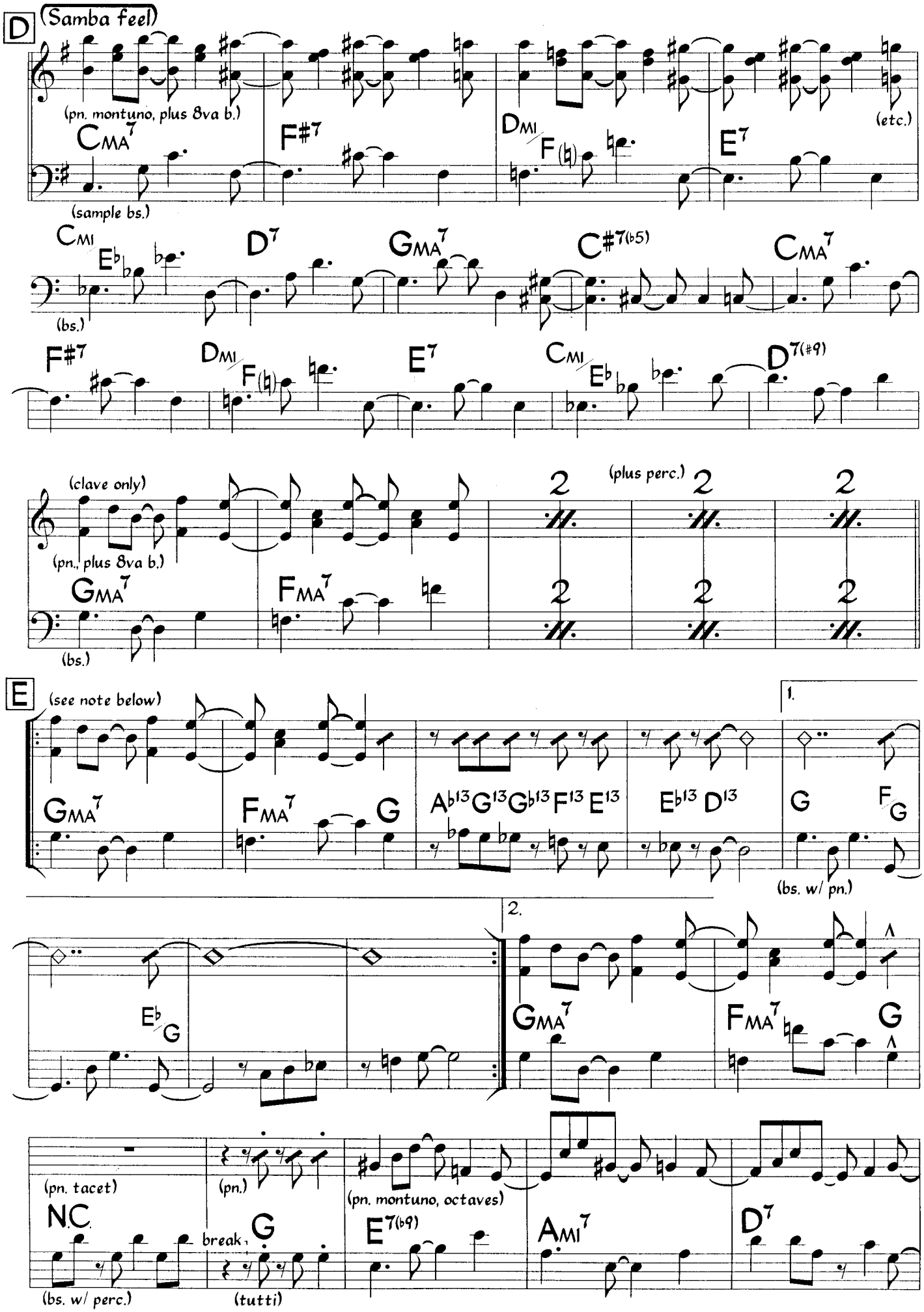

On cue
E7 Ami7 D7 G
GMA7(b5) GbMA7(b5) FMA7(b5) EMA7(b5)
(fl. 15ma)
(fl. w/ trbs.)
G
Bb13 (fl. 8va)
A13
Ab13
GMA9
Bb13 (Fl. solo)
A13
(trbs.)
Ab13 GMA9 Bb13 A13
Ab13 GMA9 Bb13 A13
1.
Ab13 GMA7(b5) GbMA7(b5) FMA7(b5) EMA7(b5)
2. N.C.
G (end solo)
(fl. top note 8va)
(+ 8va b.)
(tutti)
E7(b9)
Ami7
D7
(fl. 8va w/ trb. chords)
G (Vocal solo) E7 Ami7 D7 G
Ya tu lo
H
E7(b9) Ami7 D7 G (Vocal solo)
ves co - mo es toy aho - ra yo es - toy co - mo nun - ca.
E7 Ami7 D7 G (Vamp till cue)
Ya tu lo
On cue
ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.
(fl.)
E7(b9) Ami7 N.C. G N.C.
(trbs.)
(tutti)
F9(#11) E9(#5) Eb9(#11) D13(b9) GMA7 (G)

Estoy Como Nunca (Rhythm Section)

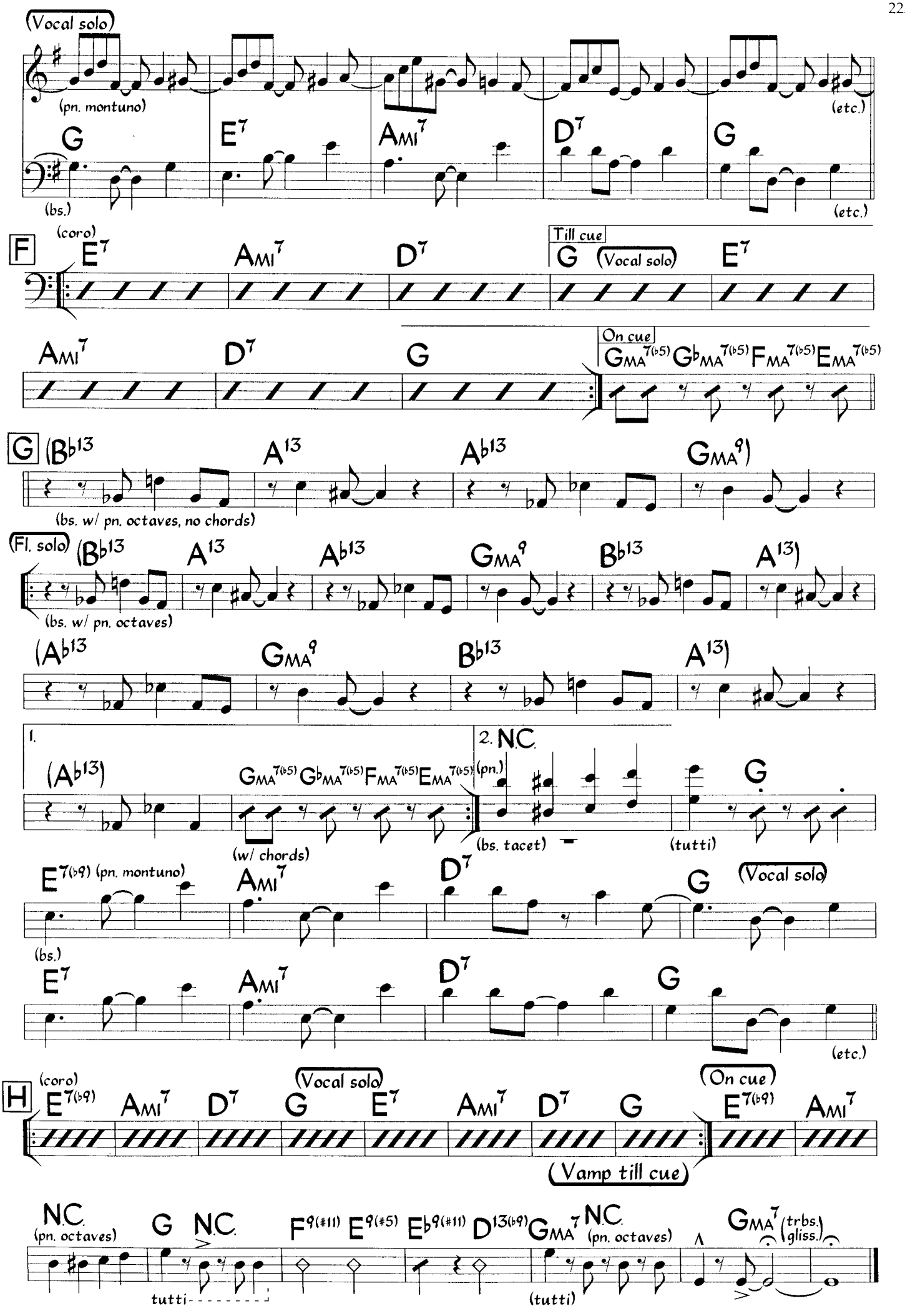
Guaracha - Mambo ♩ = 186
(2-3 Clave)




B
NC.
(pn.)
(bs. w/ pn. 8va b.)
(pn.)
F9 E9 Eb9 D9 C#9 D9 F9 E9
(bs.)
Eb9 D9 GMA7 FMA7 Eb7 D7 G
1.
2.
(tutti)
(pn. montuno, octaves)
E7(b9) AMI7 D7 G
(etc.)
(bs.)
C
E7 (coro) AMI7 D7 G (Vocal solo)
(bs.) (pn. montuno, etc.)
(etc.)
E7 AMI7 D7 G
(Vamp till cue)
(On cue)
(pn. montuno)
E7 AMI7 D7 G
break
V.S.
(turn page)

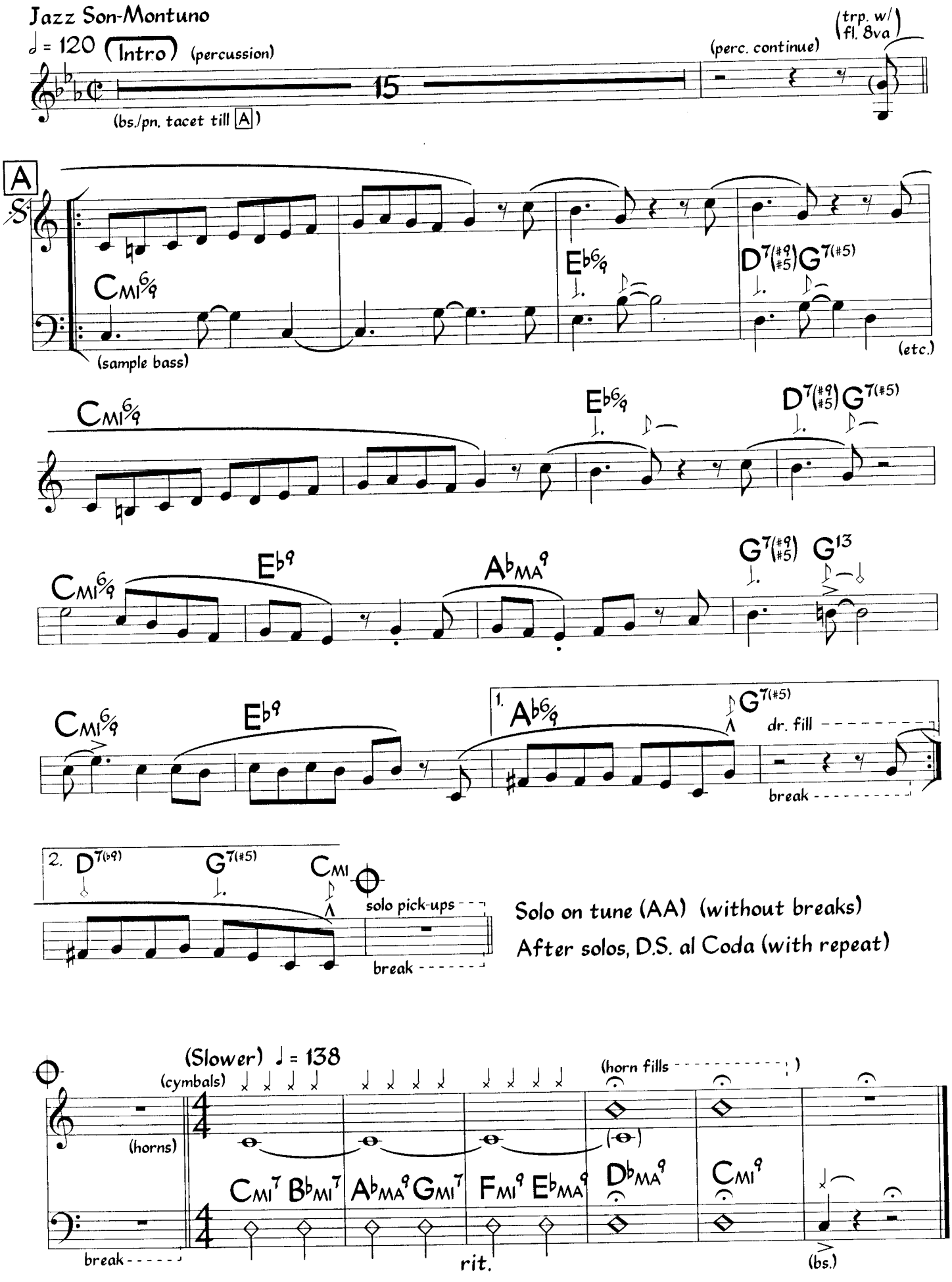


Note: On main part, letter E is written without a repeat.


(Vocal solo)
(pn. montuno)
(etc.)
G
E7
AMI7
D7
G
(bs.)
(etc.)
F
(coro)
E7
AMI7
D7
Till cue
G
(Vocal solo)
E7
AMI7
D7
G
On cue
GMA7(♭5) G♭MA7(♭5) FMA7(♭5) EMA7(♭5)
G
(B♭13
A13
A♭13
GMA9)
(bs. w/ pn. octaves, no chords)
Fl. solo
(B♭13
A13
A♭13
GMA9
B♭13
A13)
(bs. w/ pn. octaves)
(A♭13
GMA9
B♭13
A13)
1.
(A♭13)
GMA7(♭5) G♭MA7(♭5) FMA7(♭5) EMA7(♭5)
(w/ chords)
2. N.C.
(pn.)
(bs. tacet)
G
(tutti)
E7(♭9) (pn. montuno)
AMI7
D7
G
(Vocal solo)
(bs.)
E7
AMI7
D7
G
(etc.)
H
(coro)
E7(♭9)
AMI7
D7
G
(Vocal solo)
E7
AMI7
D7
G
(On cue)
E7(♭9)
AMI7
(Vamp till cue)
N.C.
(pn. octaves)
G
N.C.
F9(#11)
E9(#5)
E♭9(#11)
D13(♭9)
GMA7
N.C.
(pn. octaves)
GMA7
(trbs. gliss.)
tutti
(tutti)

Flight To Jordan

Duke Jordan
(as played by Tito Puente)



Solo on tune (AA) (without breaks)
After solos, D.S. al Coda (with repeat)

Rhythm figures and breaks on head only.

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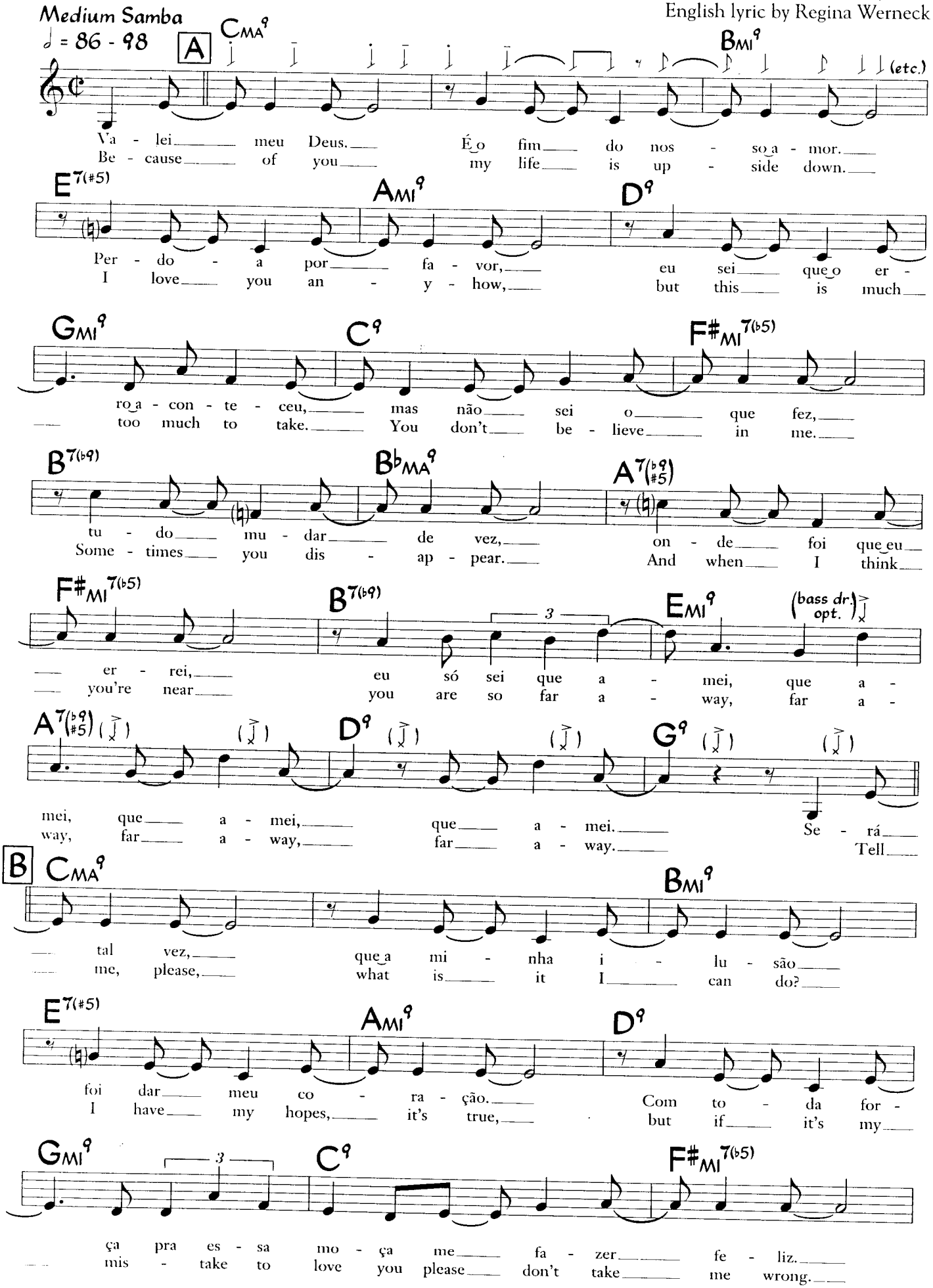
o by Bruce Polin

ANDY GONZALEZ & ISRAEL "CACHAO" LOPEZ

Flor De Lis (a.k.a. Upside Down)

Djavan
English lyric by Regina Werneck



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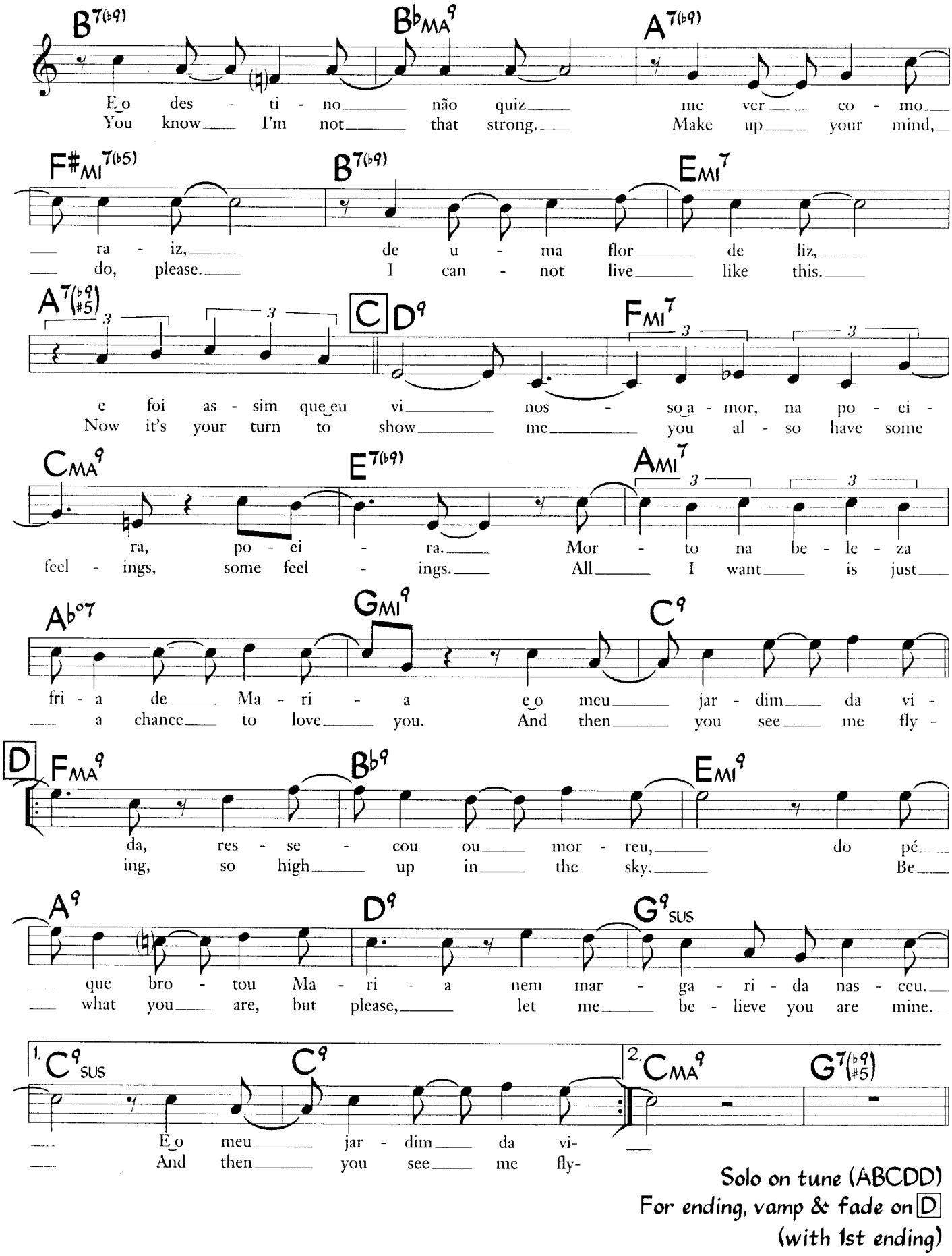
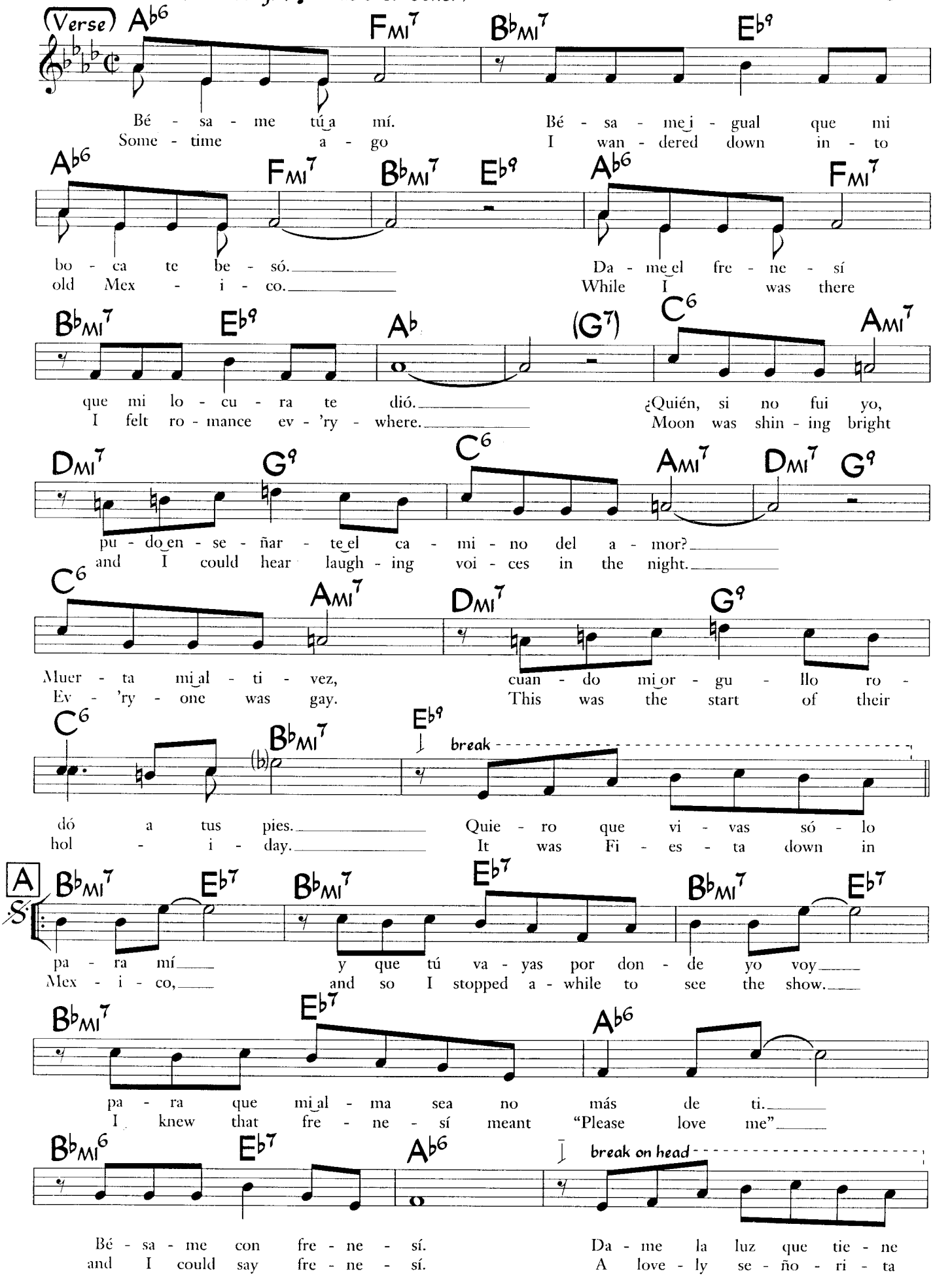


Solo on tune (ABCDD)
For ending, vamp & fade on D
(with 1st ending)

Frenesí

Med. Cha Cha (or Swing) (♩ = 120 or other)

Alberto Dominguez



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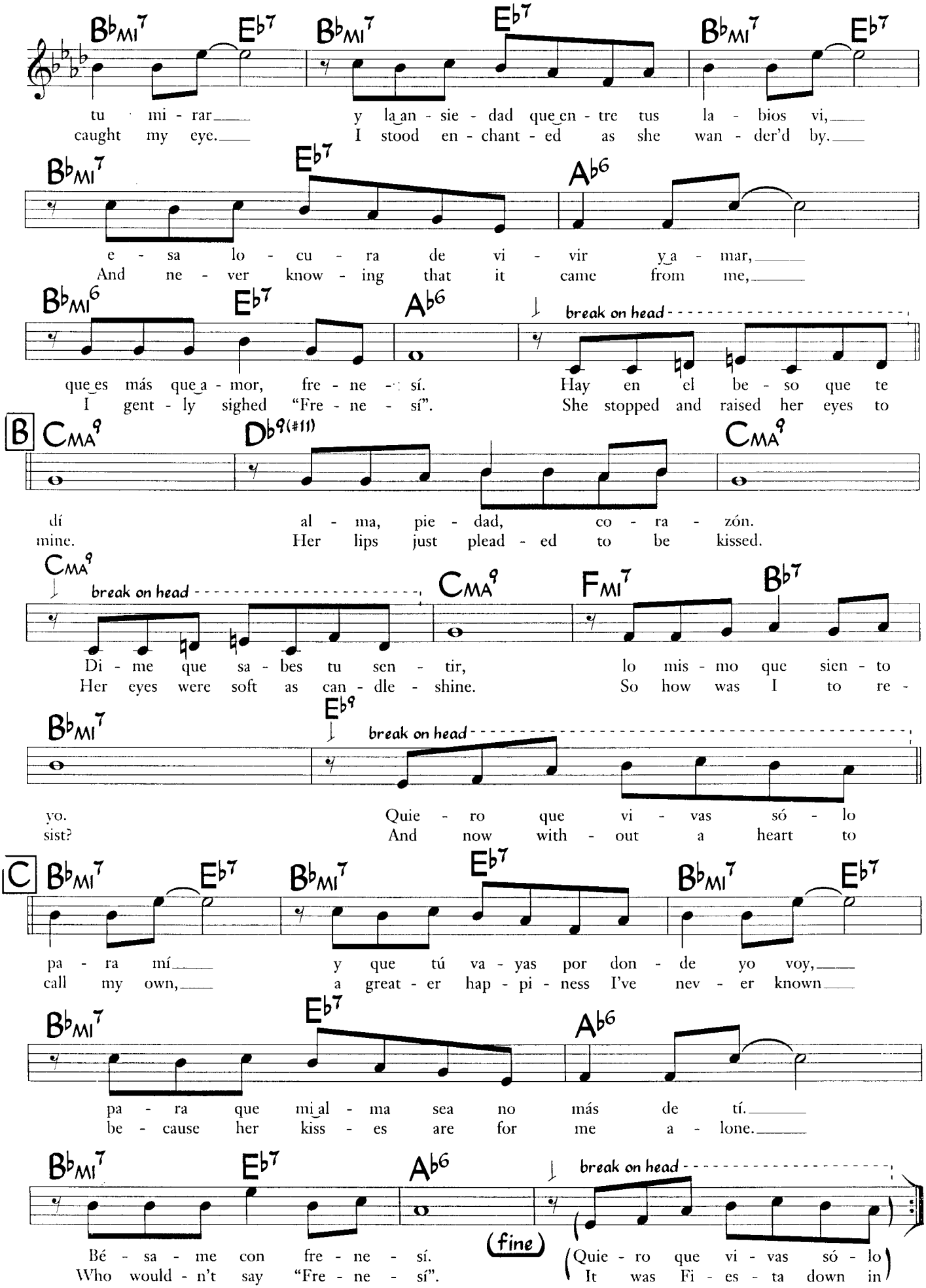


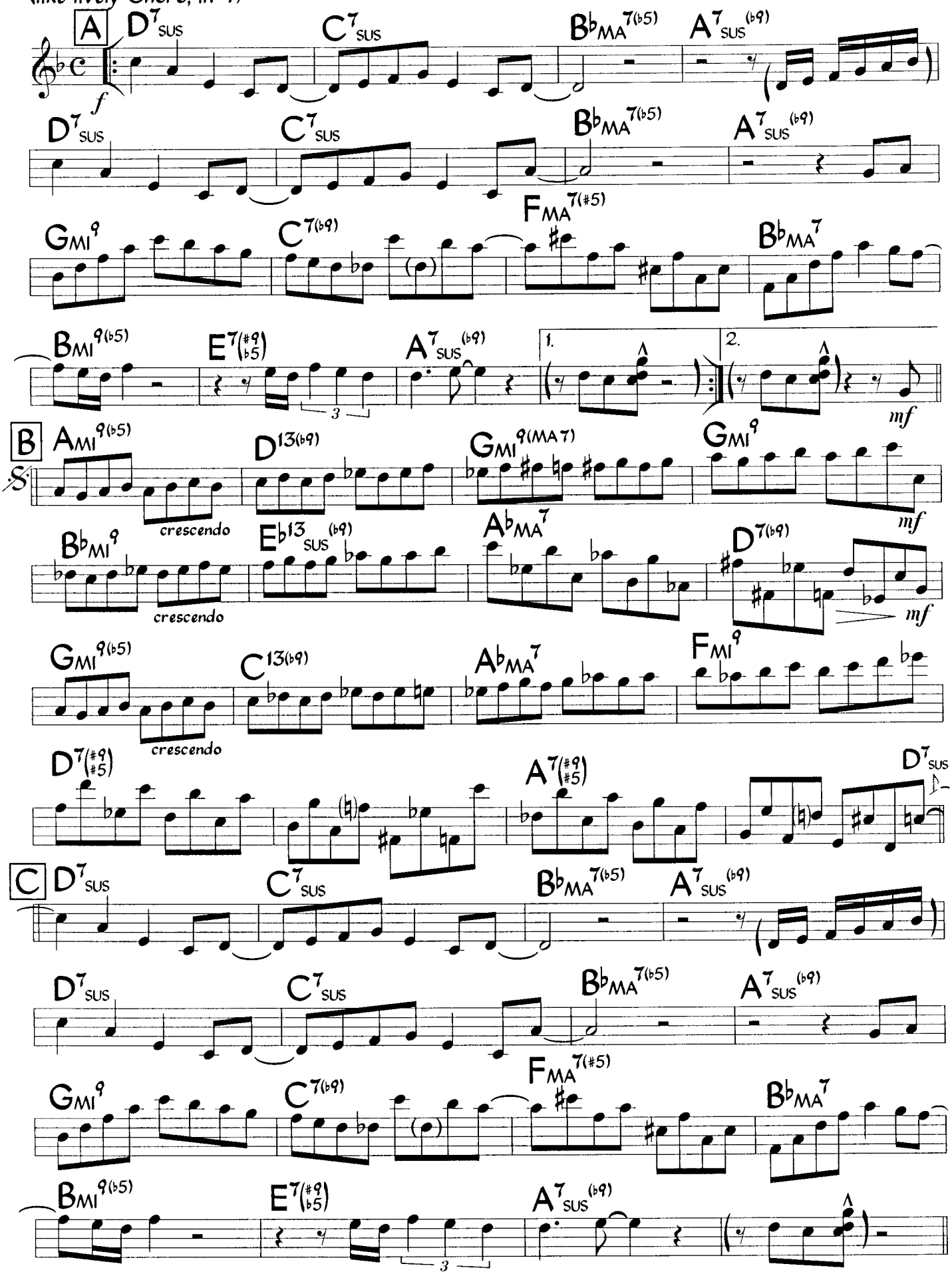
Omit breaks for solos.

Solo on ABC.
After solos, D.S. al fine

Frevo

Egberto Gismonti

Frevo (♩ = 108 - 124)
(like lively Choro, in 4)



Optional solo on form: AABC. To end, go on to letter D.
Solo, vamp & fade on letter D with 1st ending.

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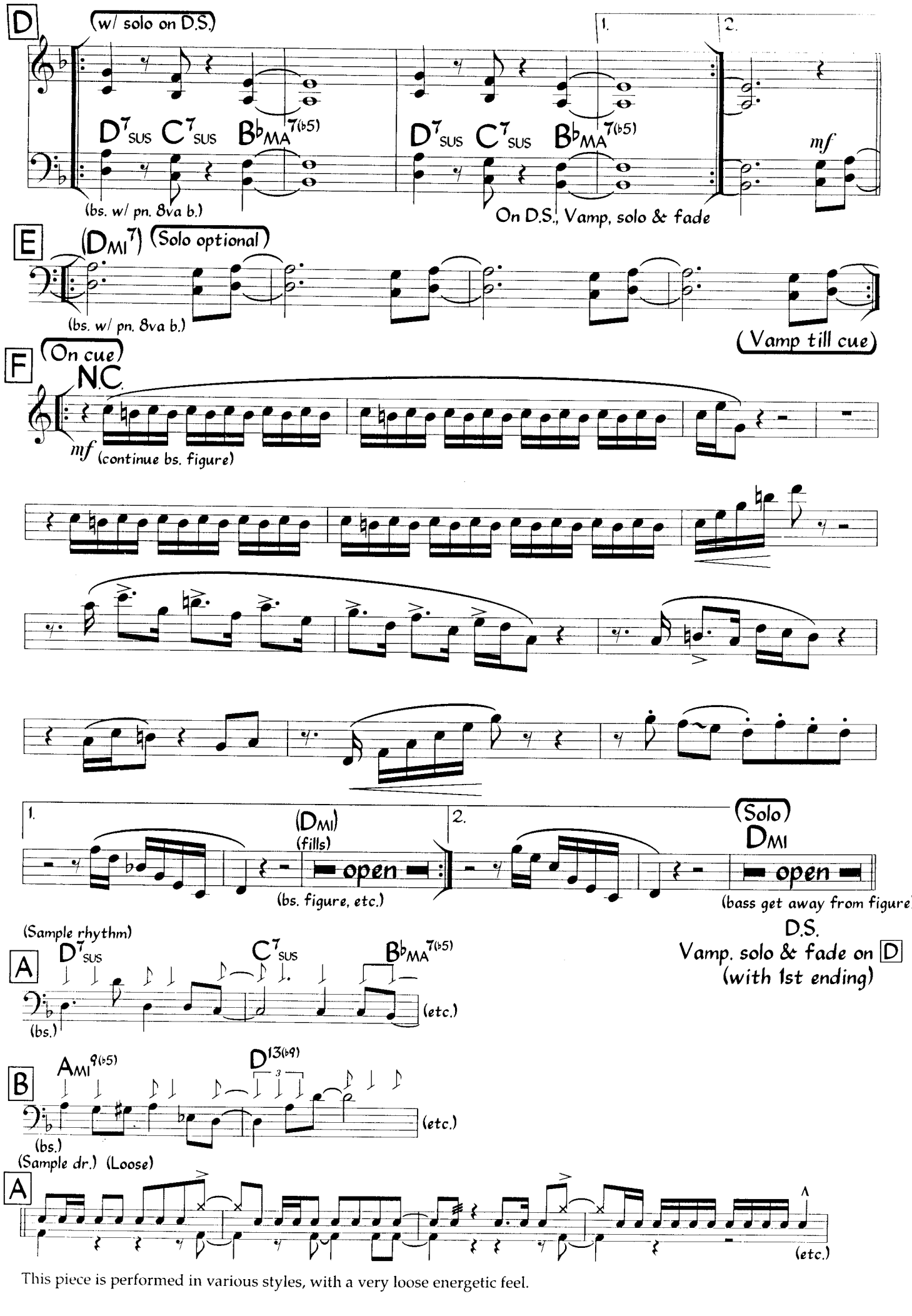
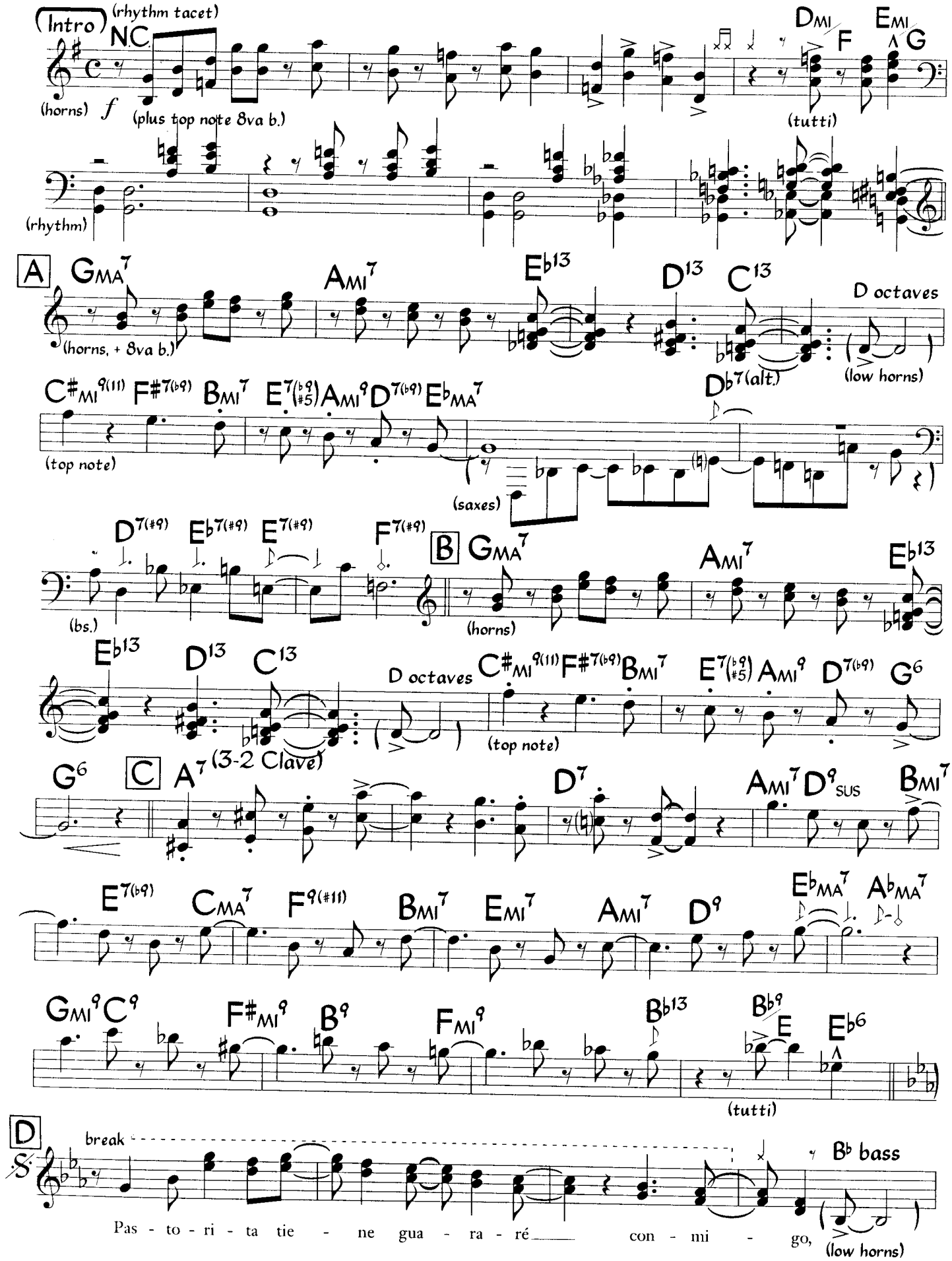


This piece is performed in various styles, with a very loose energetic feel.

Guararé

Guaracha ♩ = 100
(2-3 Clave)

Juan Formell
(as played by Ray Barretto)



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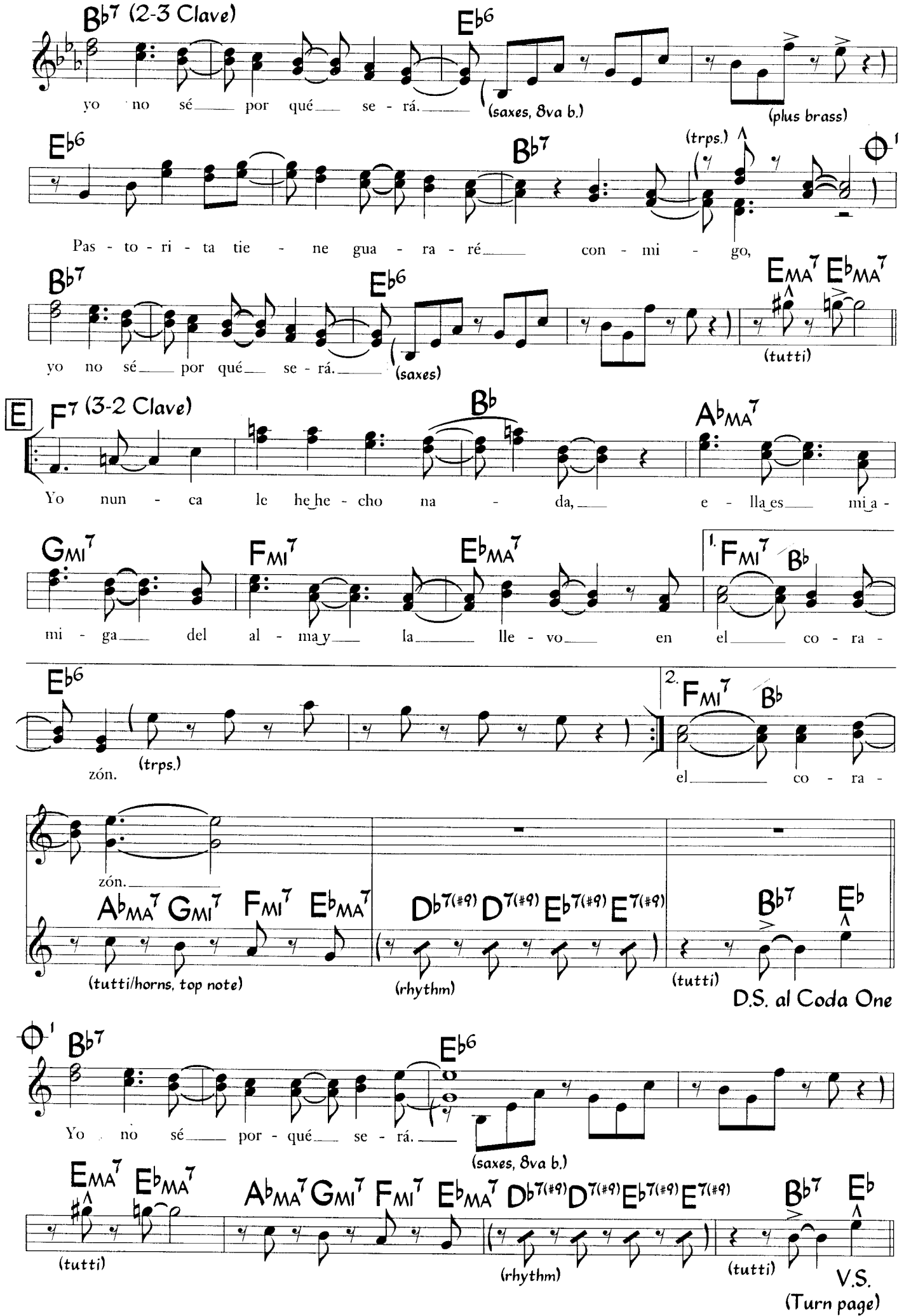
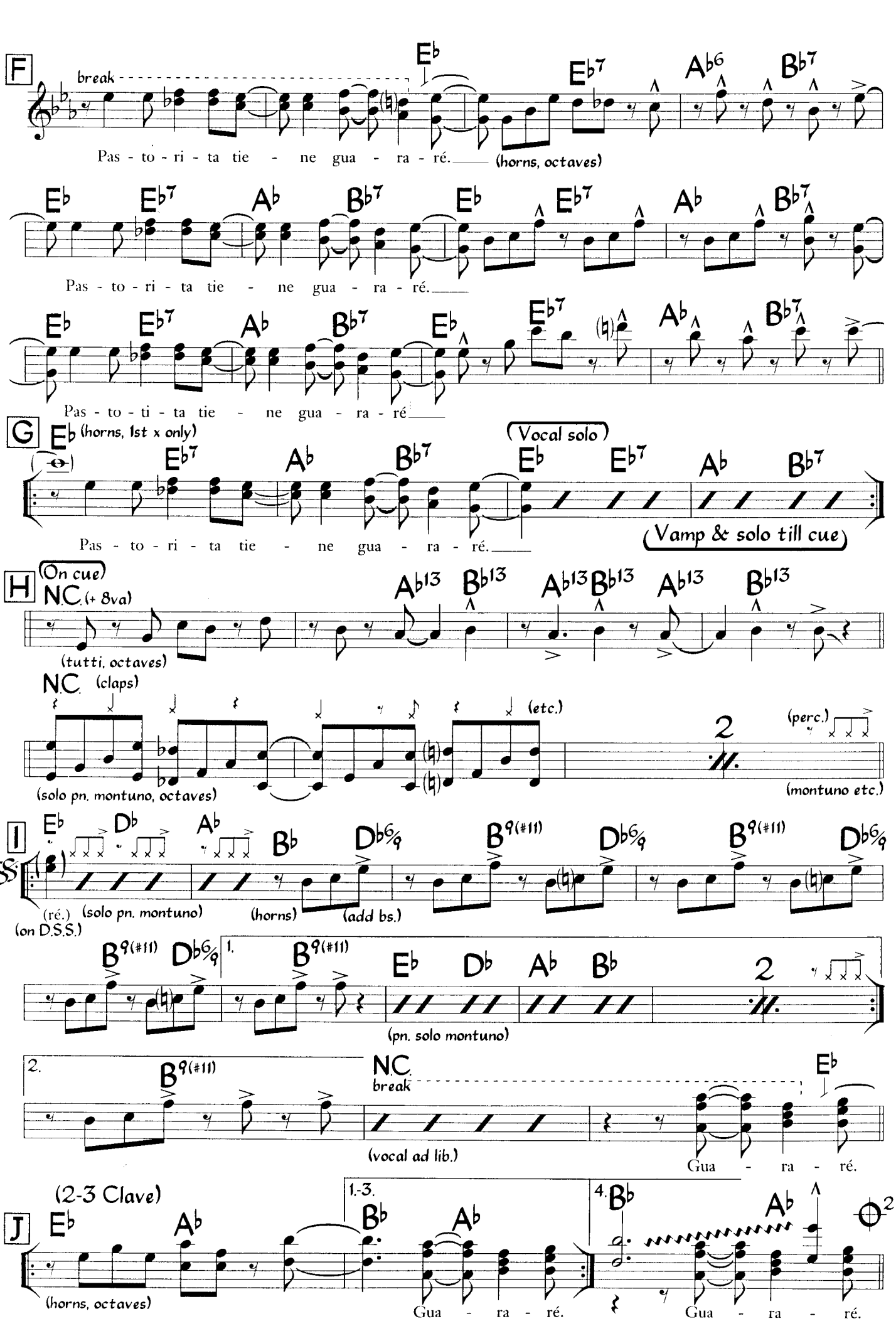
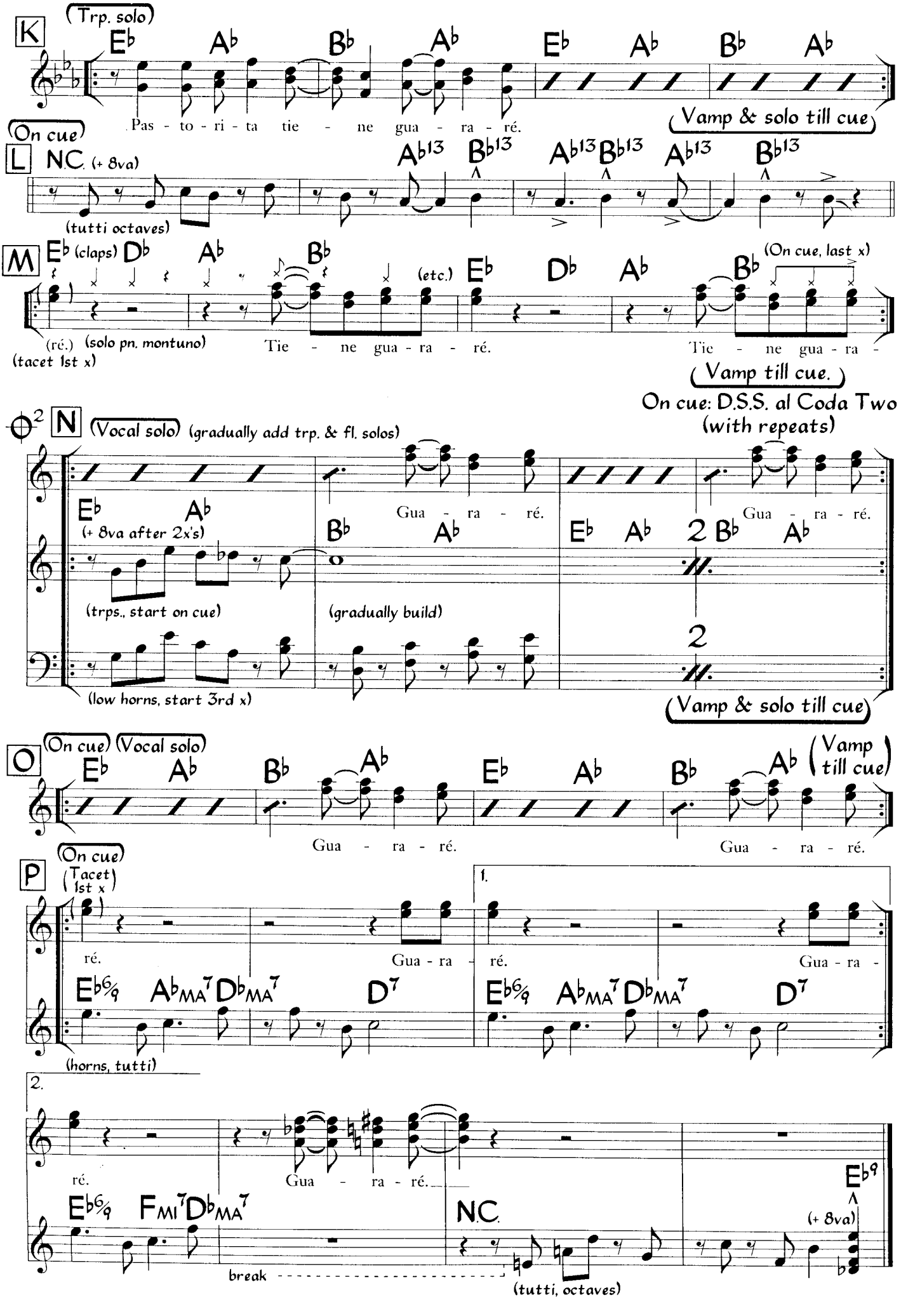
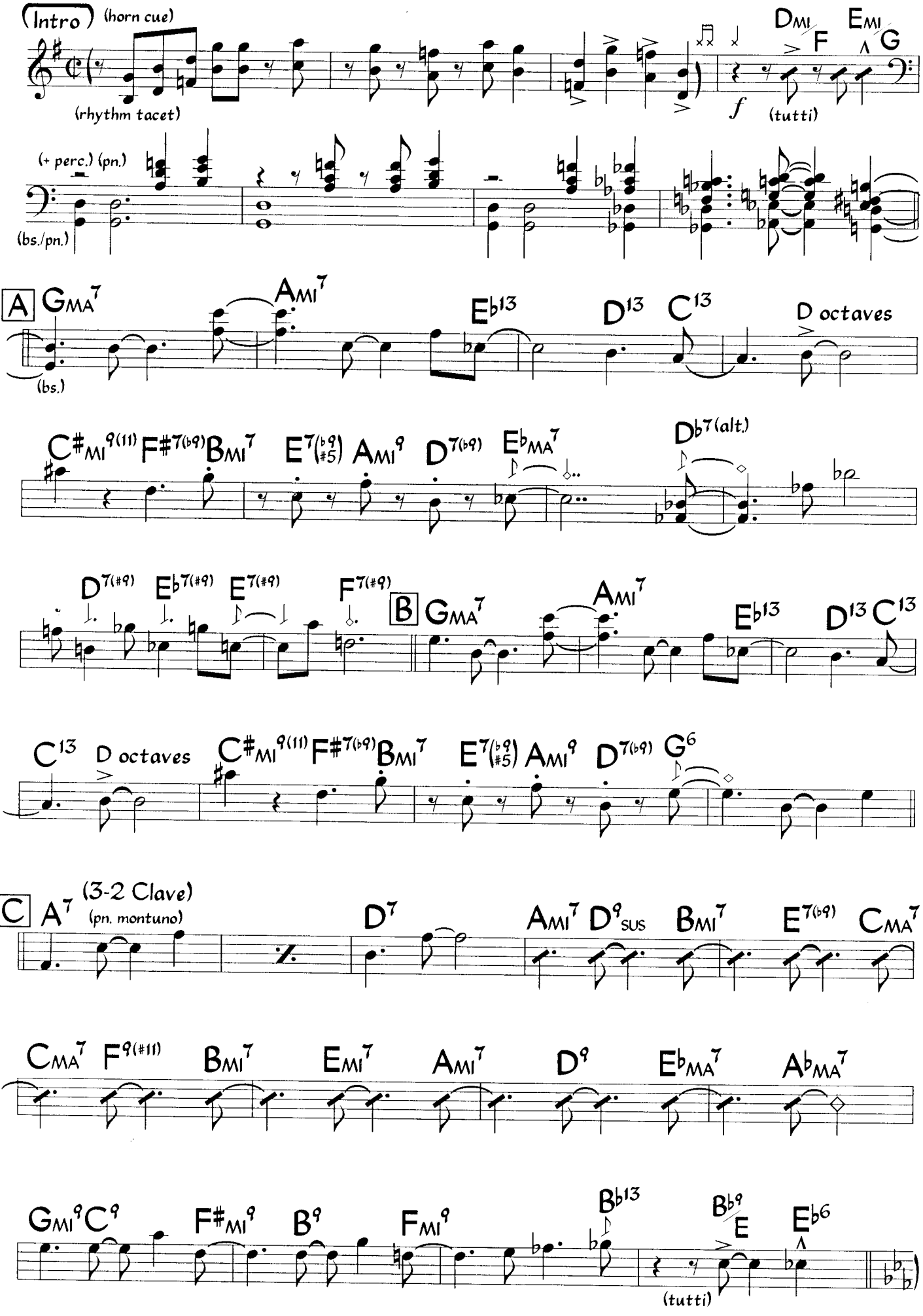

B♭7 (2-3 Clave)
E♭6
yo no sé por qué se - rá.
(saxes, 8va b.)
(plus brass)
E♭6
B♭7
(trps.)
Pas - to - ri - ta tie - ne gua - ra - ré con - mi - go,
B♭7
E♭6
EMA7 E♭MA7
yo no sé por qué se - rá.
(saxes)
(tutti)
E
F7 (3-2 Clave)
B♭
A♭MA7
Yo nun - ca le he he - cho na - da, e - lla es mi a -
GMI7
FMI7
E♭MA7
1. FMI7 B♭
mi - ga del al - ma y la lle - vo en el co - ra -
E♭6
(trps.)
zón.
2. FMI7 B♭
el co - ra -
zón.
A♭MA7 GMI7 FMI7 E♭MA7
D♭7(#9) D7(#9) E♭7(#9) E7(#9)
B♭7 E♭
(tutti/horns, top note)
(rhythm)
(tutti)
D.S. al Coda One
B♭7
E♭6
Yo no sé por - qué se - rá.
(saxes, 8va b.)
EMA7 E♭MA7
A♭MA7 GMI7 FMI7 E♭MA7 D♭7(#9) D7(#9) E♭7(#9) E7(#9)
B♭7 E♭
(tutti)
(rhythm)
(tutti)
V.S.
(Turn page)

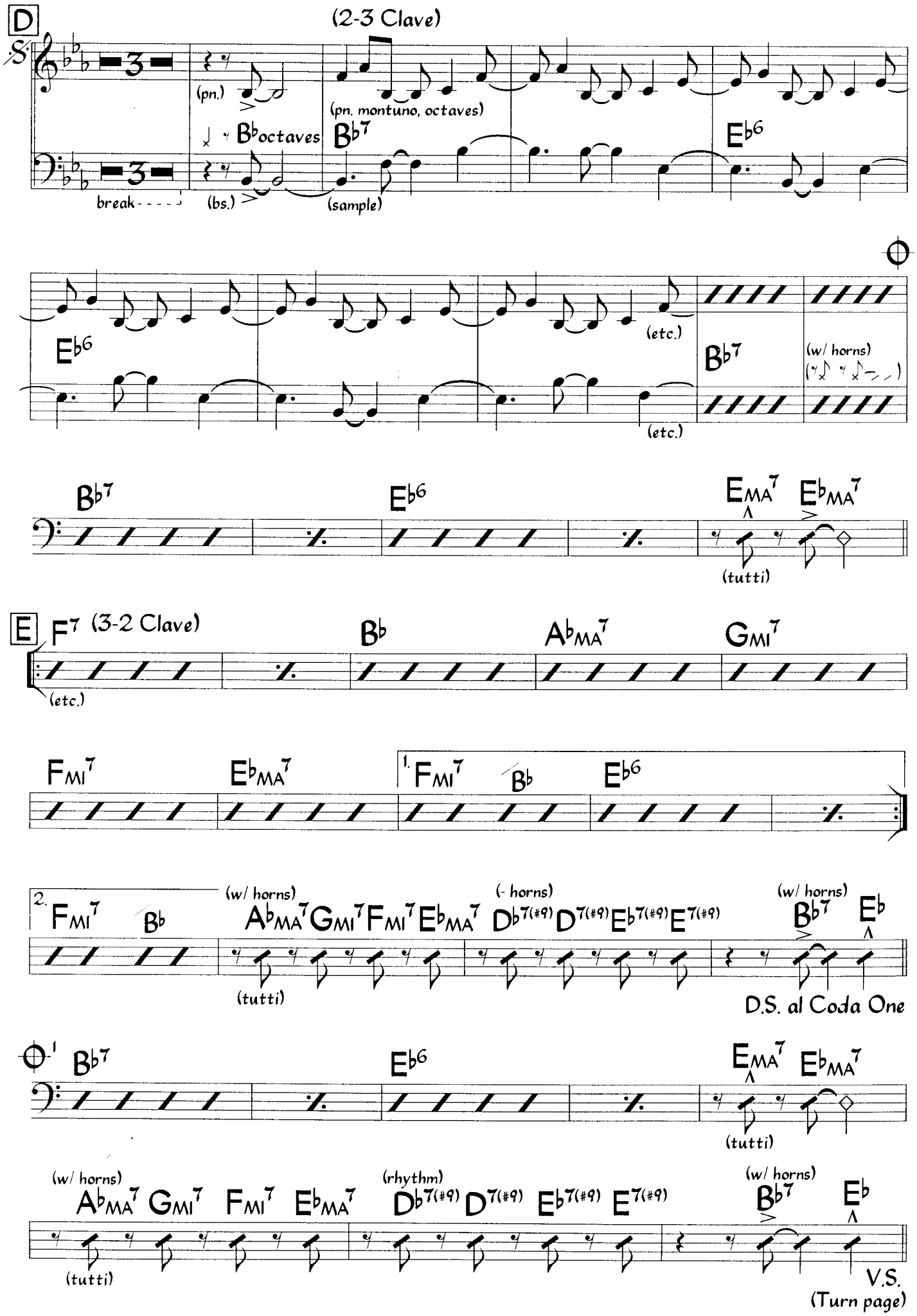

F
break
Eb
Eb7
Ab6
Bb7
Pas - to - ri - ta tie - ne gua - ra - ré.
(horns, octaves)
Eb
Eb7
Ab
Bb7
Pas - to - ri - ta tie - ne gua - ra - ré.
Pas - to - ti - ta tie - ne gua - ra - ré
G
Eb (horns, 1st x only)
Vocal solo
Pas - to - ri - ta tie - ne gua - ra - ré.
(Vamp & solo till cue)
H
(On cue)
NC. (+ 8va)
Ab13
Bb13
(tutti, octaves)
NC. (claps)
(etc.)
(solo pn. montuno, octaves)
2
(perc.)
(montuno etc.)
I
Eb
Db
Ab
Bb
Db6/9
B9(#11)
(ré.)
(solo pn. montuno)
(horns)
(add bs.)
(on D.S.S.)
1.
2
(pn. solo montuno)
2.
NC.
break
(vocal ad lib.)
Gua - ra - ré.
(2-3 Clave)
J
(horns, octaves)
1.-3.
4.
Gua - ra - ré.
Gua - ra - ré.

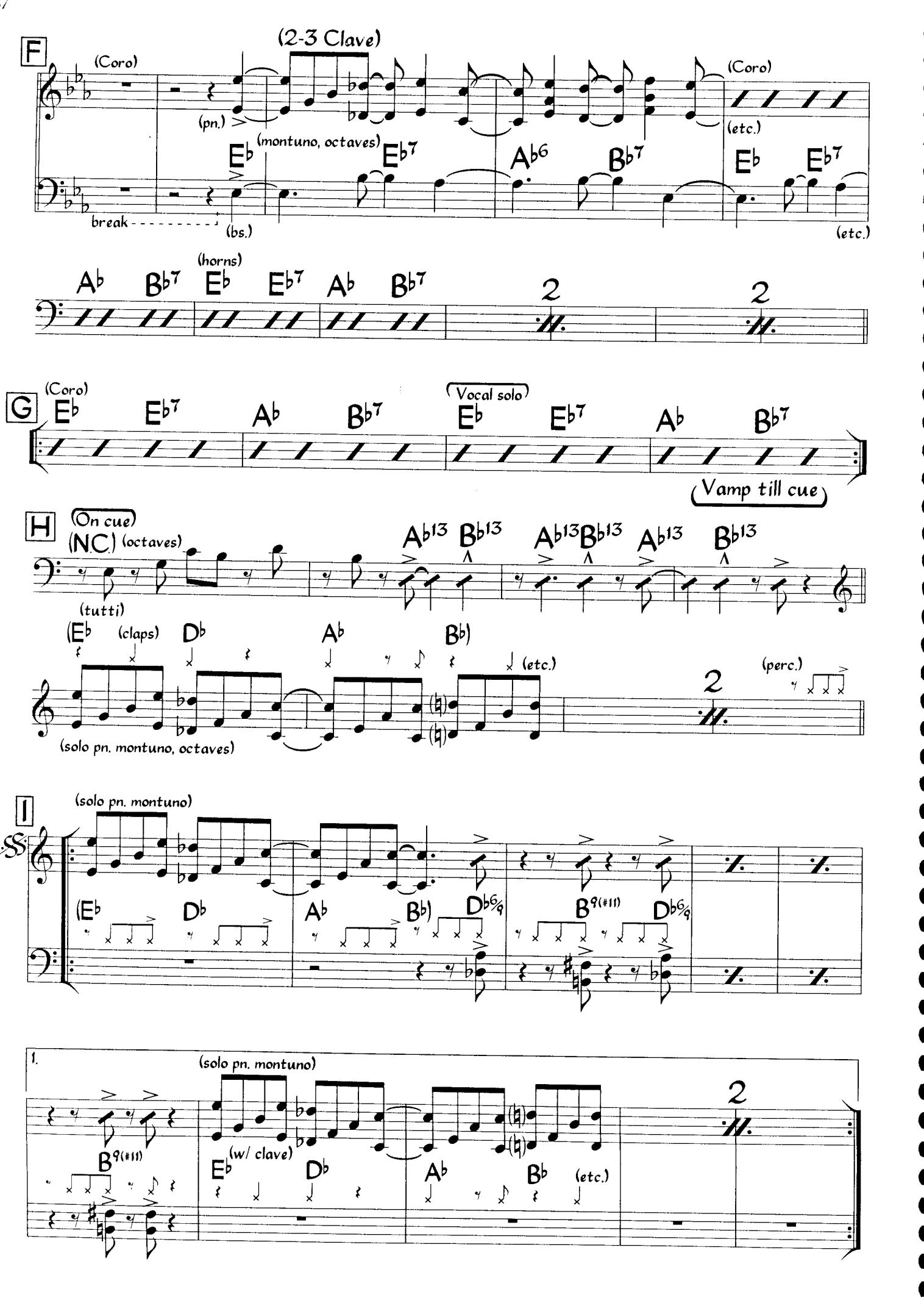

K
(Trp. solo)
Eb Ab Bb Ab Eb Ab Bb Ab
Pas - to - ri - ta tie - ne gua - ra - ré.
(Vamp & solo till cue)
(On cue)
L
NC. (+ 8va)
Ab13 Bb13 Ab13 Bb13 Ab13 Bb13
(tutti octaves)
M
Eb (claps) Db Ab Bb (etc.) Eb Db Ab Bb
(On cue, last x)
(ré.) (solo pn. montuno)
(tacet 1st x)
Tie - ne gua - ra - ré. Tie - ne gua - ra -
(Vamp till cue.)
On cue: D.S.S. al Coda Two
(with repeats)
2 N
(Vocal solo) (gradually add trp. & fl. solos)
Eb Ab
(+ 8va after 2x's)
Gua - ra - ré. Gua - ra - ré.
Bb Ab Eb Ab 2 Bb Ab
(trps., start on cue)
(gradually build)
2
(low horns, start 3rd x)
(Vamp & solo till cue)
O
(On cue) (Vocal solo)
Eb Ab Bb Ab Eb Ab Bb Ab
(Vamp till cue)
Gua - ra - ré. Gua - ra - ré.
P
(On cue)
(Tacet 1st x)
1.
ré. Gua - ra - ré. Gua - ra -
Eb6/9 AbMA7 DbMA7 D7 Eb6/9 AbMA7 DbMA7 D7
(horns, tutti)
2.
ré. Gua - ra - ré.
Eb6/9 FMI7 DbMA7 NC. Eb9
(+ 8va)
break
(tutti, octaves)

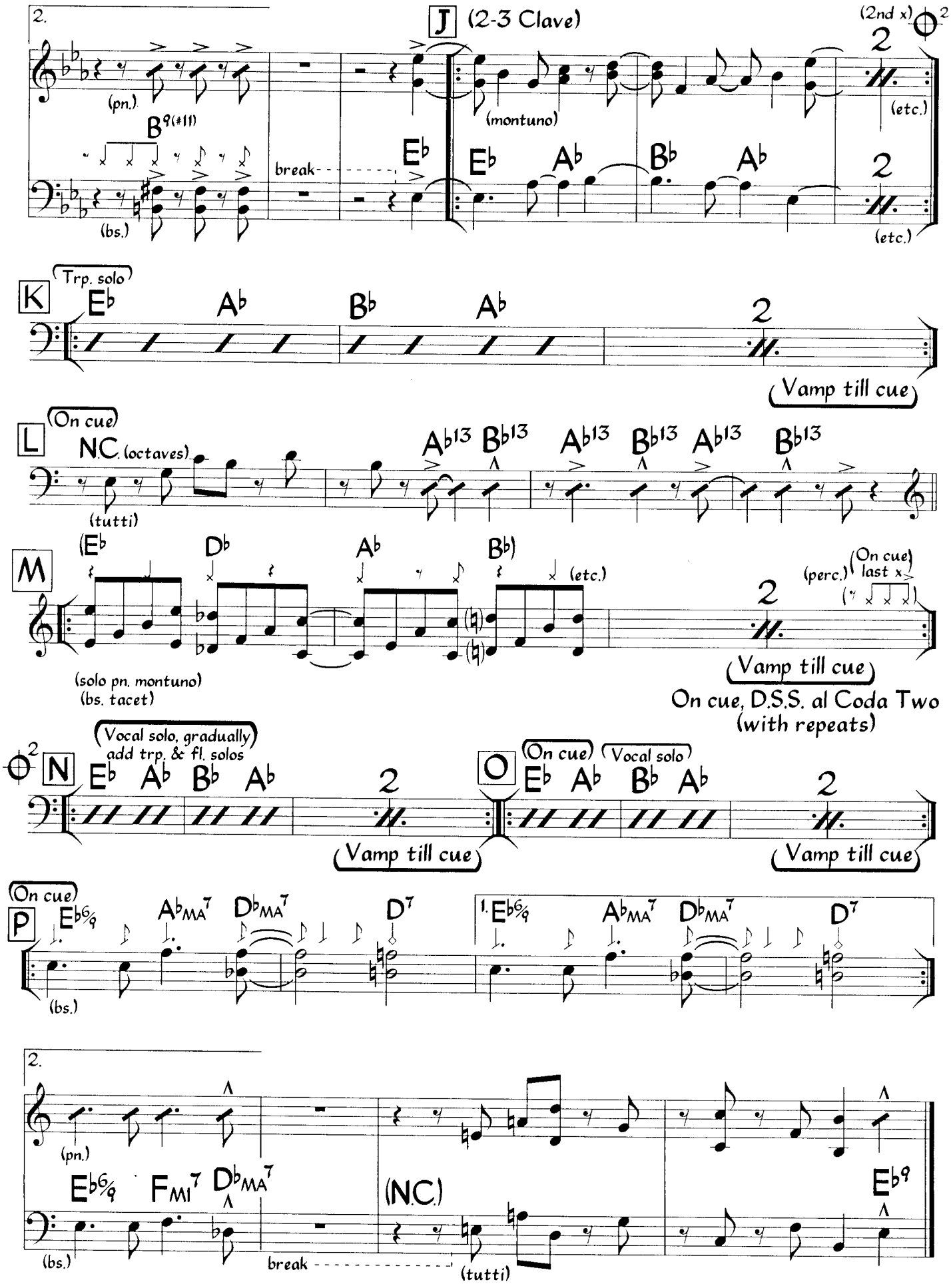
Guararé (Rhythm Section)

Guaracha ♩ = 100
(2-3 Clave)




D
(2-3 Clave)
(pn.)
(pn. montuno, octaves)
B♭ octaves
B♭7
E♭6
break - - - -
(bs.)
(sample)
1
E♭6
(etc.)
B♭7
(w/ horns)
(etc.)
B♭7
E♭6
EMA7
E♭MA7
(tutti)
E
F7 (3-2 Clave)
B♭
A♭MA7
GMI7
(etc.)
FMI7
E♭MA7
1.
FMI7
B♭
E♭6
2.
FMI7
B♭
(w/ horns)
A♭MA7 GMI7 FMI7 E♭MA7
(- horns)
D♭7(#9) D7(#9) E♭7(#9) E7(#9)
(w/ horns)
B♭7
E♭
(tutti)
D.S. al Coda One
1
B♭7
E♭6
EMA7
E♭MA7
(tutti)
(w/ horns)
A♭MA7 GMI7 FMI7 E♭MA7
(rhythm)
D♭7(#9) D7(#9) E♭7(#9) E7(#9)
(w/ horns)
B♭7
E♭
(tutti)
V.S.
(Turn page)


F
(2-3 Clave)
(Coro)
(pn.)
(montuno, octaves)
Eb
Eb7
Ab6
Bb7
(Coro)
(etc.)
Eb
Eb7
break
(bs.)
(etc.)
(horns)
Ab
Bb7
Eb
Eb7
Ab
Bb7
2
2
G
(Coro)
Eb
Eb7
Ab
Bb7
Vocal solo
Eb
Eb7
Ab
Bb7
Vamp till cue
H
(On cue)
(N.C.)
(octaves)
Ab13
Bb13
Ab13
Bb13
Ab13
Bb13
(tutti)
(Eb
(claps)
Db
Ab
Bb)
(etc.)
2
(perc.)
(solo pn. montuno, octaves)
I
(solo pn. montuno)
(Eb
Db
Ab
Bb)
Db6/9
B9(#11)
Db6/9
1.
(solo pn. montuno)
B9(#11)
Eb
(w/ clave)
Db
Ab
Bb
(etc.)
2

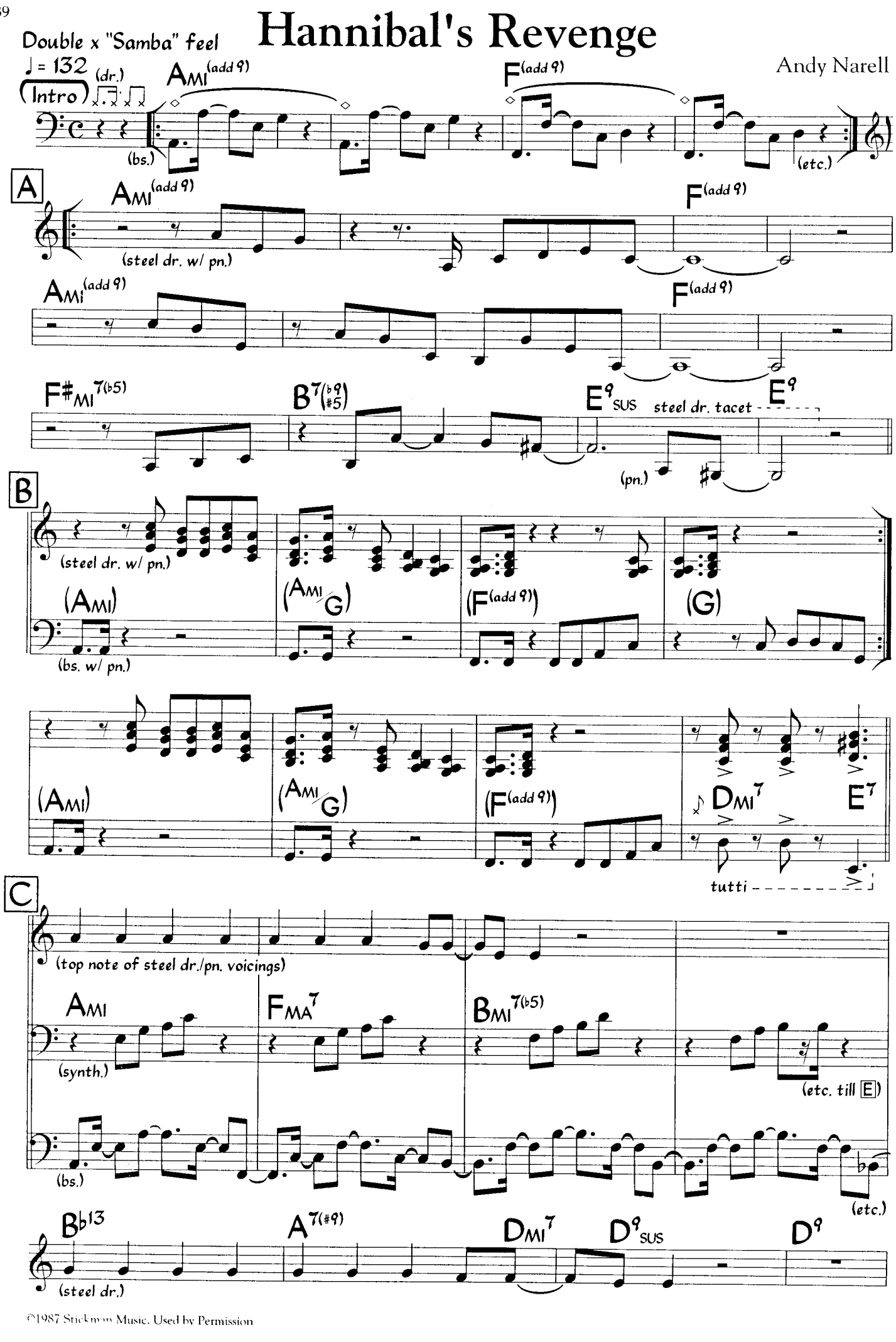

2.
J (2-3 Clave)
(2nd x)
(pn.)
B9(#11)
(bs.)
break
(montuno)
Eb Eb Ab Bb Ab
2
(etc.)
(etc.)
K Trp. solo
Eb Ab Bb Ab
2
Vamp till cue
L On cue
N.C. (octaves)
(tutti)
Ab13 Bb13 Ab13 Bb13 Ab13 Bb13
M
(Eb Db Ab Bb)
(etc.)
(perc.)
(On cue) last x
2
Vamp till cue
(solo pn. montuno)
(bs. tacet)
On cue, D.S.S. al Coda Two
(with repeats)
Vocal solo, gradually
add trp. & fl. solos
N Eb Ab Bb Ab
2
Vamp till cue
O On cue Vocal solo
Eb Ab Bb Ab
2
Vamp till cue
On cue
P Eb6/9 AbMA7 DbMA7 D7
(bs.)
1. Eb6/9 AbMA7 DbMA7 D7
2.
(pn.)
Eb6/9 FMI7 DbMA7
(bs.)
break
(NC.)
(tutti)
Eb9

Hannibal's Revenge

Double x "Samba" feel

♩ = 132

Andy Narell



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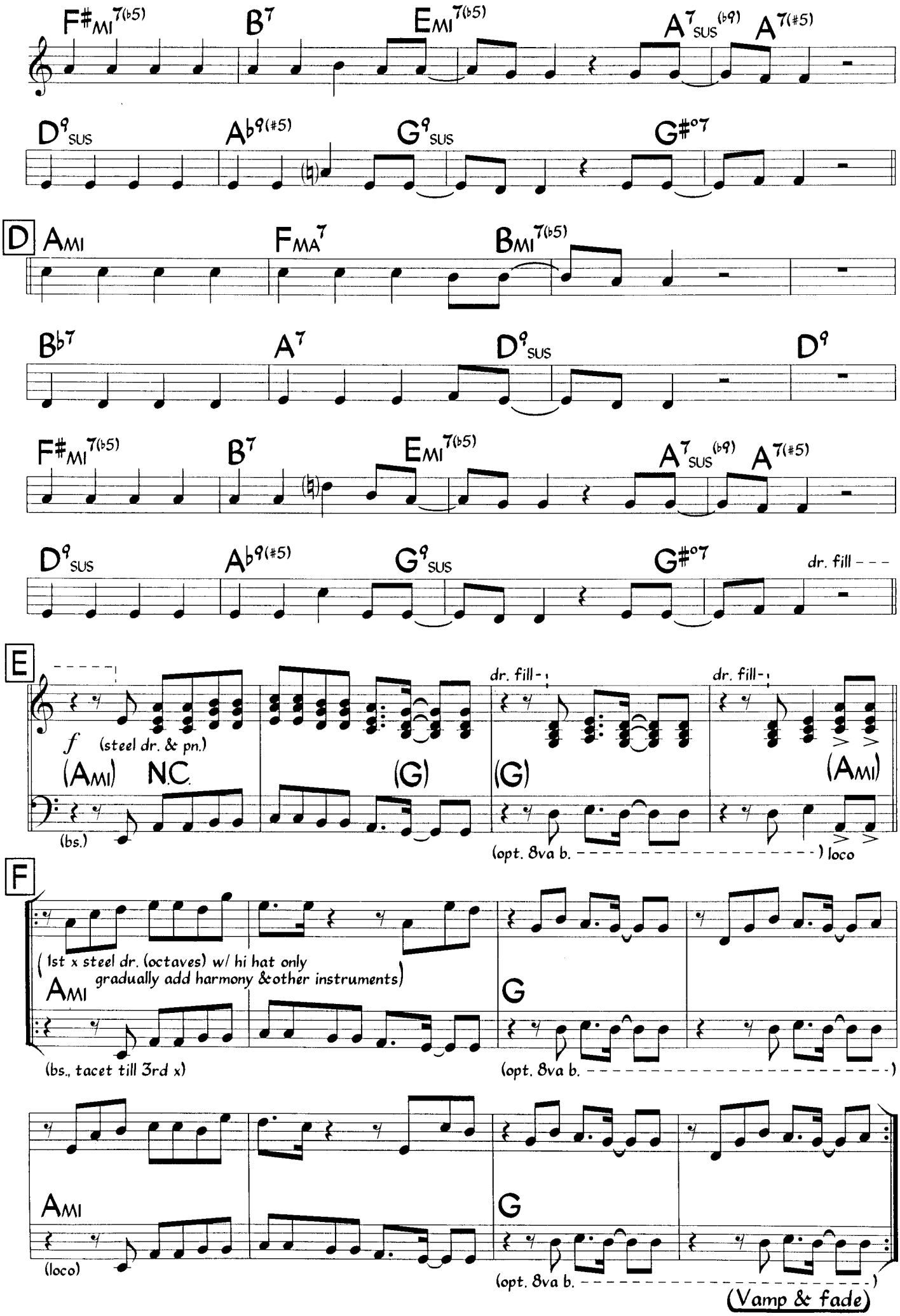
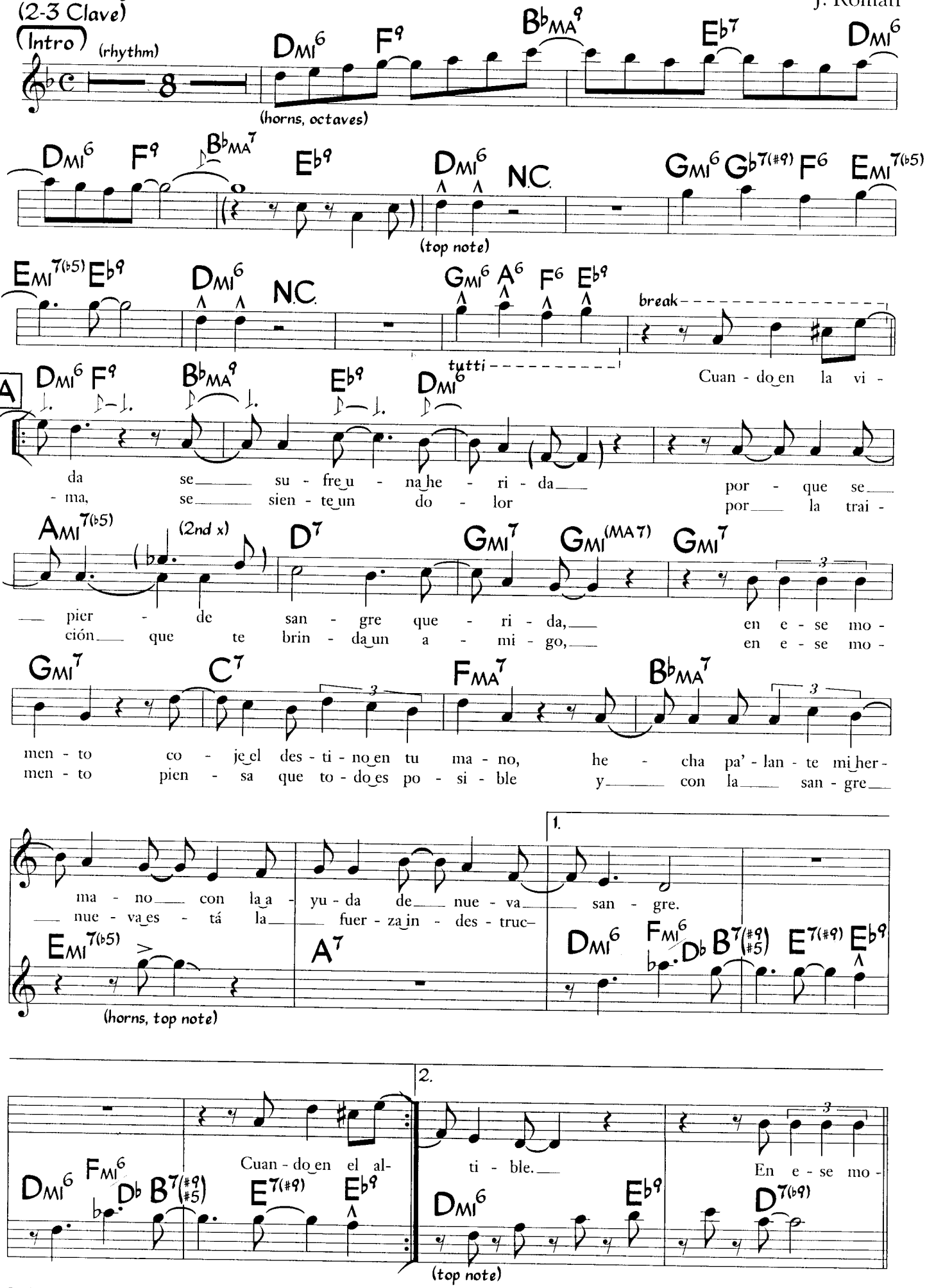

F#MI7(♭5)
B7
EMI7(♭5)
A7SUS(♭9)
A7(#5)
D9SUS
A♭9(#5)
G9SUS
G#o7
D
AMI
FMA7
BMI7(♭5)
B♭7
A7
D9SUS
D9
F#MI7(♭5)
B7
EMI7(♭5)
A7SUS(♭9)
A7(#5)
D9SUS
A♭9(#5)
G9SUS
G#o7
dr. fill - - -
E
f (steel dr. & pn.)
(AMI) N.C.
(G)
(G)
(AMI)
dr. fill -
dr. fill -
(bs.)
(opt. 8va b. - - - - - - - - - - - - - - - - - -) loco
F
(1st x steel dr. (octaves) w/ hi hat only
gradually add harmony &other instruments)
AMI
G
(bs., tacet till 3rd x)
(opt. 8va b. -)
AMI
G
(loco)
(opt. 8va b. -)
(Vamp & fade)

Indestructible

Ray Barretto
J. Román

Guaracha ♩ = 106
(2-3 Clave)



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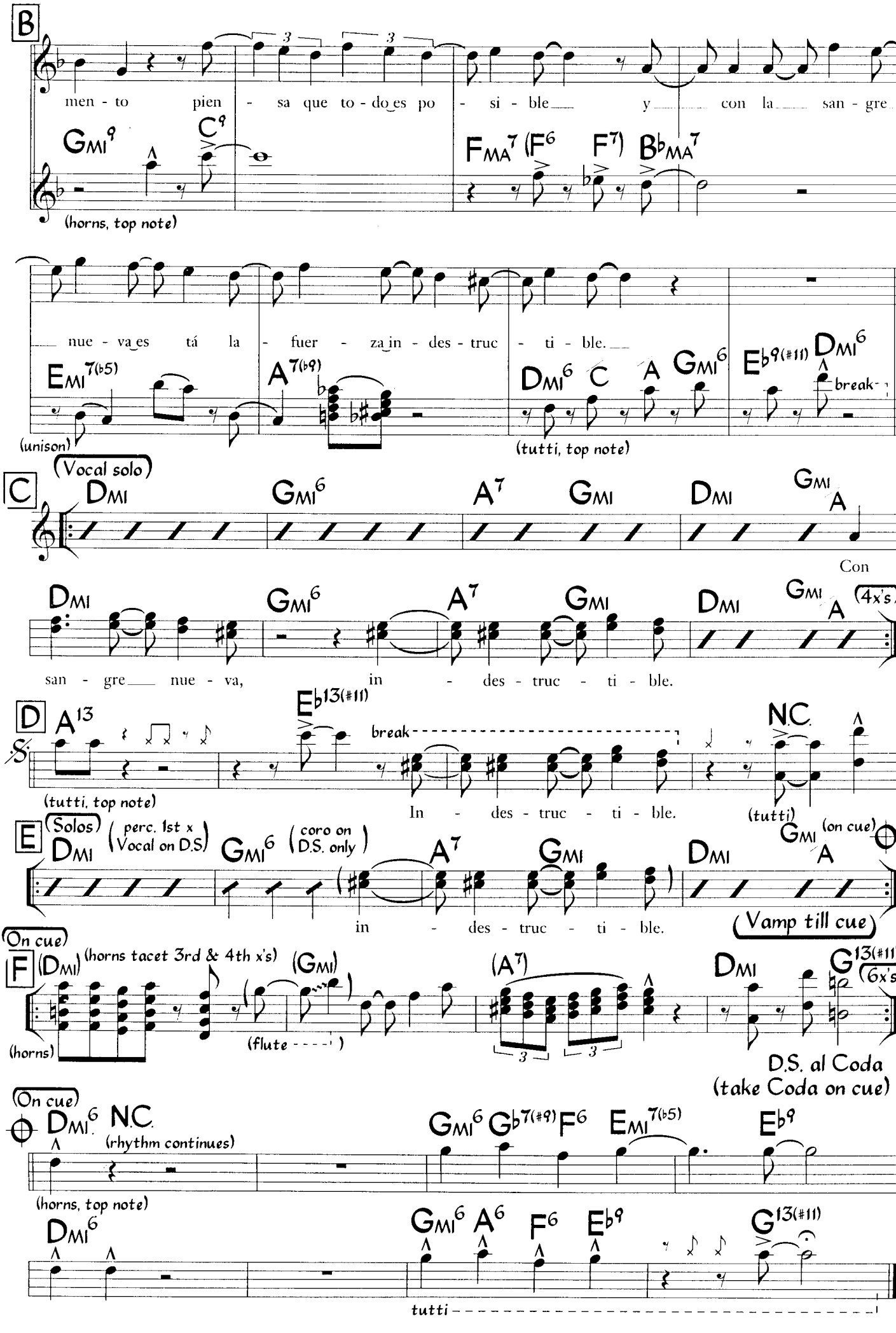
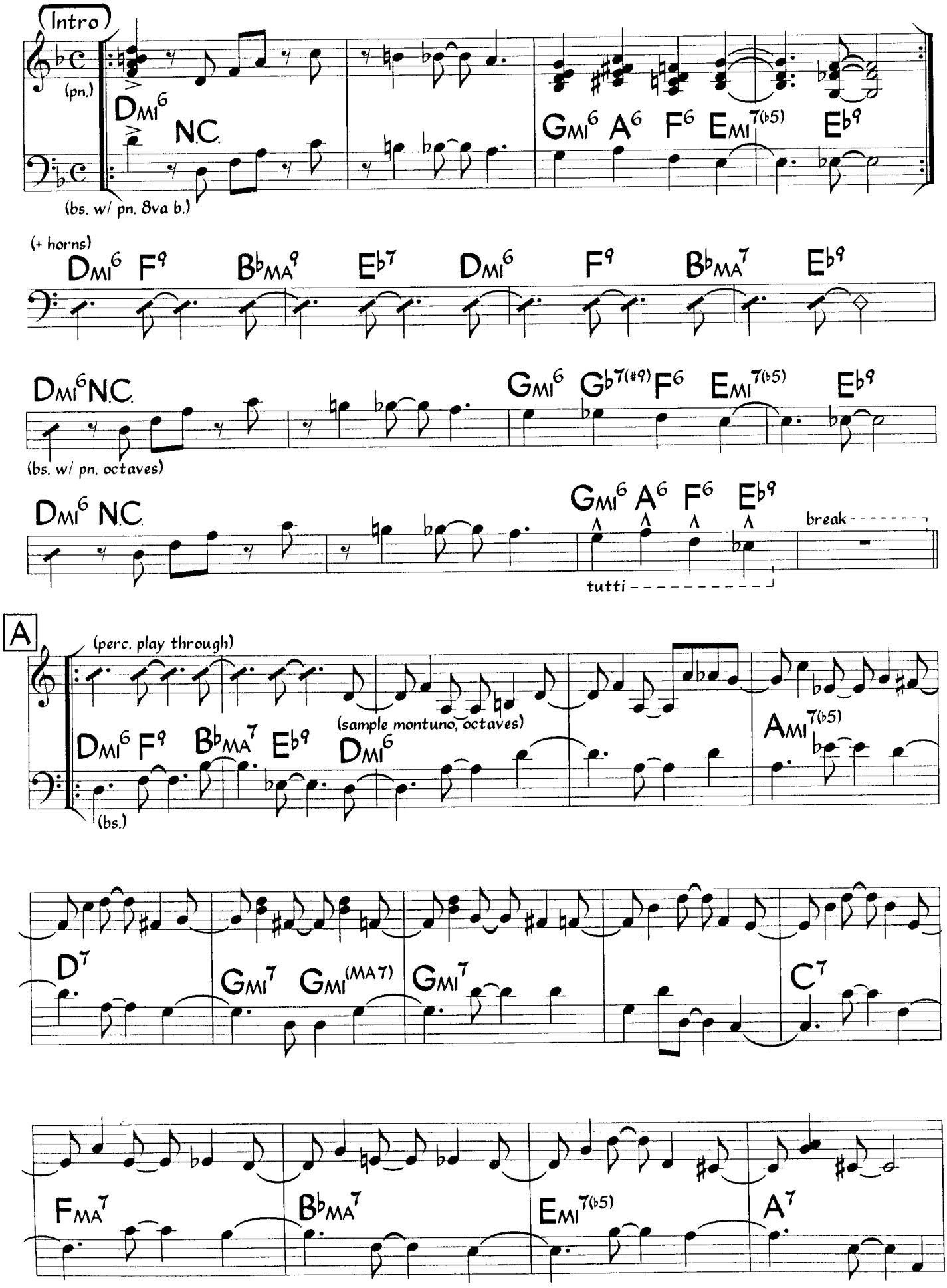
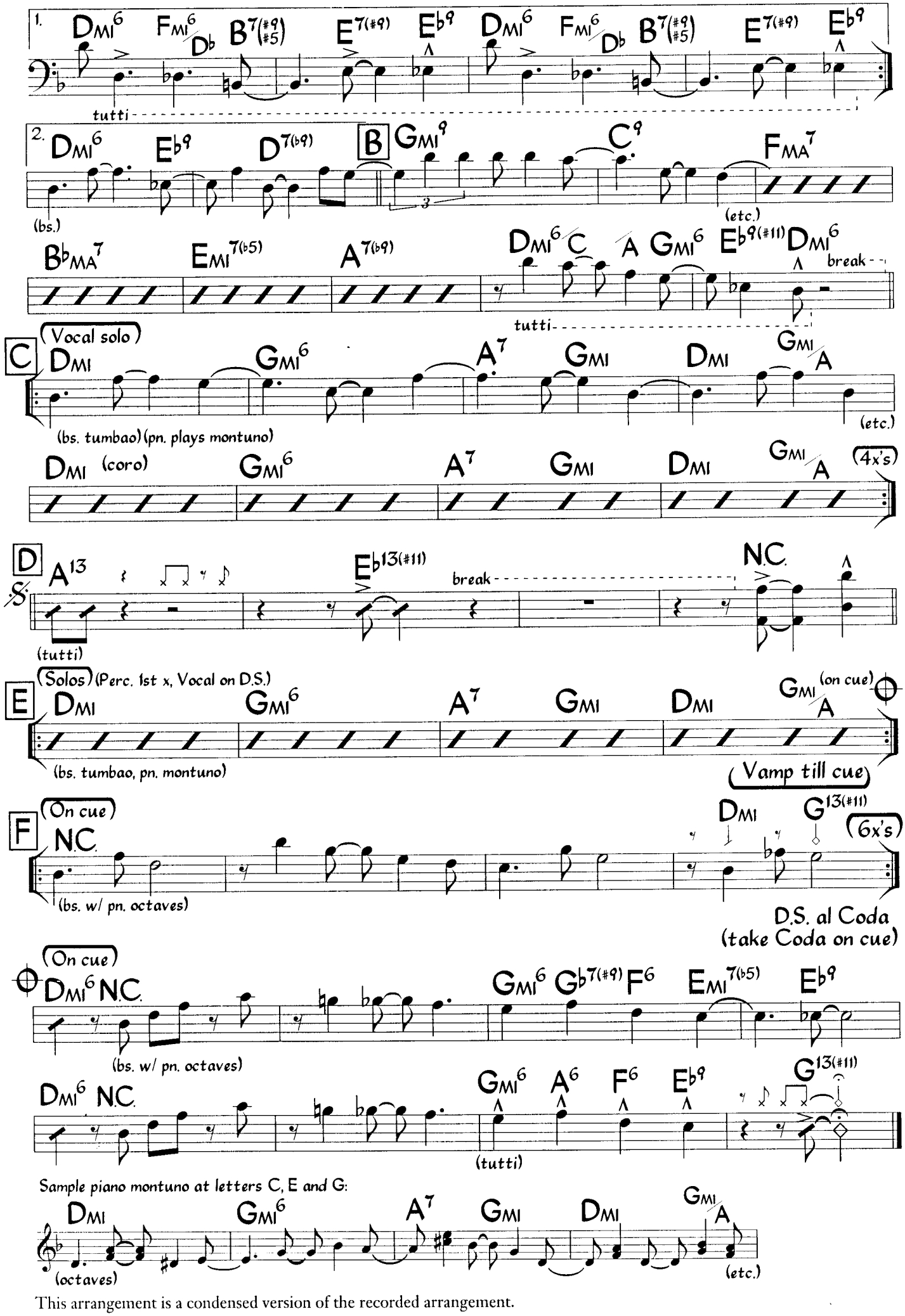

B
men - to pien - sa que to - do es po - si - ble y con la san - gre
Gmi9 C9
(horns, top note)
Fma7 (F6 F7) Bbma7
nue - va es tá la - fuer - za in - des - truc - ti - ble.
Emi7(b5) A7(b9)
(unison)
Dmi6 C A Gmi6
(tutti, top note)
Eb9(#11) Dmi6
break
C
(Vocal solo)
Dmi Gmi6 A7 Gmi Dmi Gmi A
Con
Dmi Gmi6 A7 Gmi Dmi Gmi A (4x's)
san - gre nue - va, in - des - truc - ti - ble.
D
A13 Eb13(#11)
break
N.C.
(tutti, top note)
In - des - truc - ti - ble.
(tutti)
E
(Solos)
Dmi (perc. 1st x Vocal on D.S.) Gmi6 (coro on D.S. only) A7 Gmi Dmi Gmi (on cue) A
in - des - truc - ti - ble.
(Vamp till cue)
(On cue)
F
(Dmi) (horns tacet 3rd & 4th x's) (Gmi) (A7) Dmi G13(#11) (6x's)
(horns)
(flute - - - -)
D.S. al Coda
(take Coda on cue)
(On cue)
Dmi6 N.C.
(rhythm continues)
Gmi6 Gb7(#9) F6 Emi7(b5) Eb9
(horns, top note)
Dmi6
Gmi6 A6 F6 Eb9 G13(#11)
tutti

Indestructible (Rhythm Section)

Guaracha ♩ = 106
(2-3 Clave)





This arrangement is a condensed version of the recorded arrangement.

Guaracha ♩ = 106
(3-2 Clave)

Indiferencia

Sergio Moya Molina
(as played by Ray Barretto)
(arranged by Oscar Hernández)

Intro

(pn. R.H.) N.C. A^{b13} N.C. B^{13} (horns, top note) $B^{b}{}_{MI}{}^{9}$ A^{b13}
(bs. w/ pn. 8va b.) 8va (bs.) (pn. comp)

A^{b13} G^{b13} $C_{MI}{}^{7(b5)}$ $B^{7(b5)}$

3
$B^{b}{}_{MI}{}^{9}$ $B^{9(b5)}$ $B^{b}{}_{MI}{}^{9}$ A^{b13} G^{b13}
(bs. w/ pn. octaves)

(horns, top note)
G^{b13} $C_{MI}{}^{7(b5)}$ B^{13} (pn. R.H.) $B^{b}{}_{MI}{}^{7}$ A^{b13} N.C.
(bs. w/ pn. octaves) (bs. w/ pn. 8va b.)

B^{13} (horns, top note) $B^{b}{}_{MI}{}^{9}$ $C_{MI}{}^{7(b5)}$ $F^{7(alt.)}$ In - di - fe -
8va break
tutti

A

ren - cia por tu for - ma de pen - sar, In - de - fe -
ren - te co - mo siem - pre me ve - rás. In - de - fe -

$B^{b}{}_{MI}{}^{9}$ (pn. comp) $E^{b}{}_{MI}{}^{9}$
(sample bs.) (etc.)

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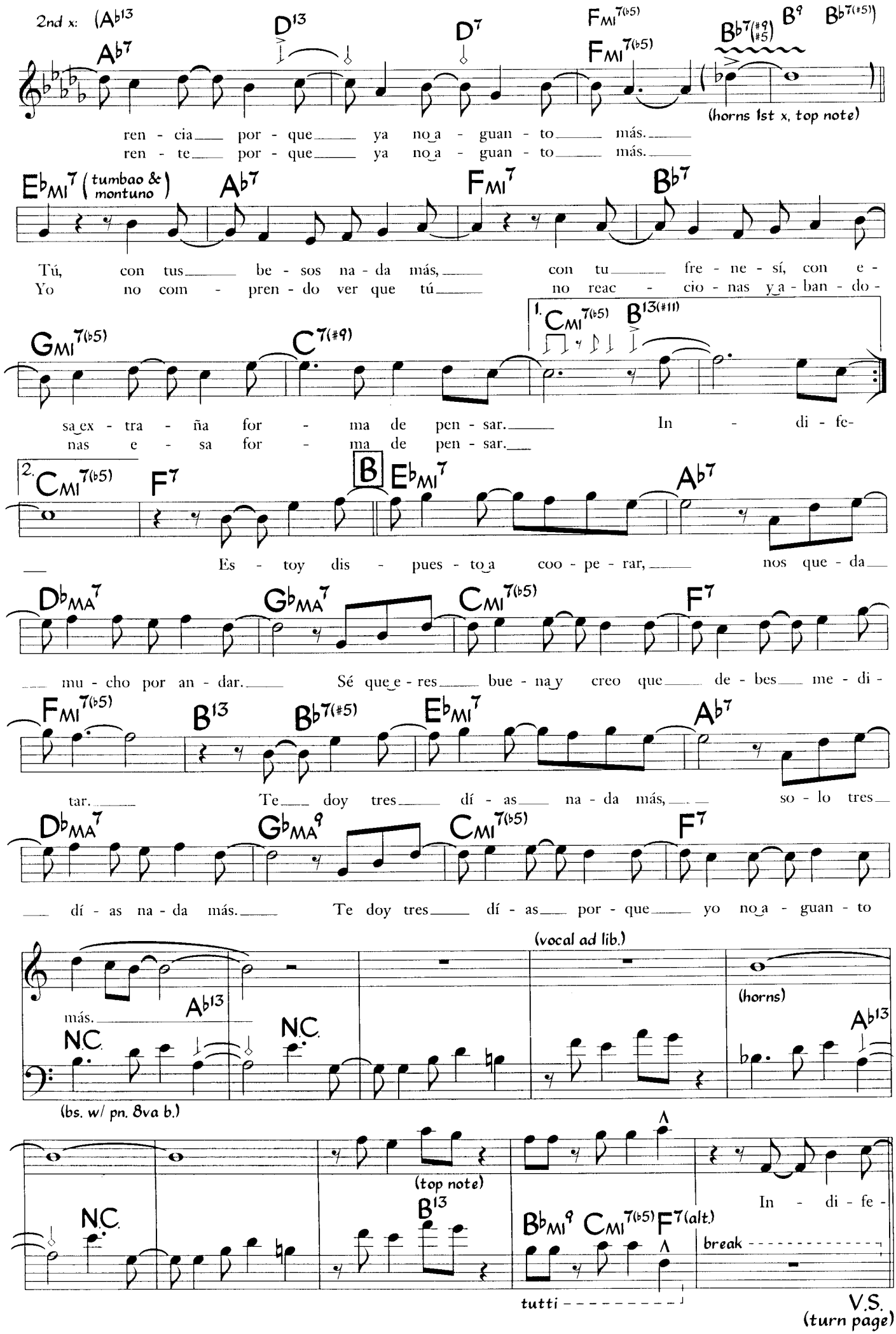
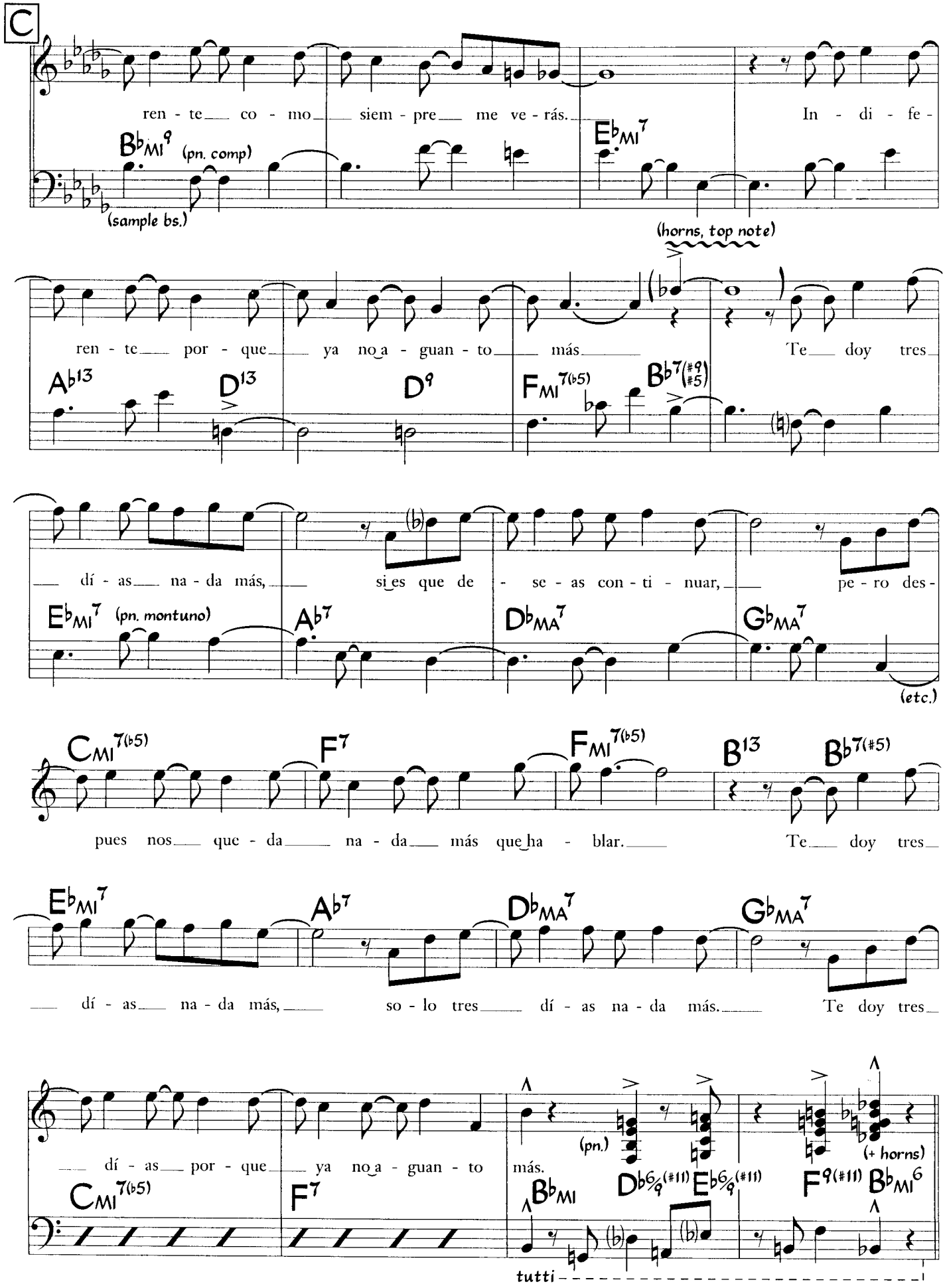
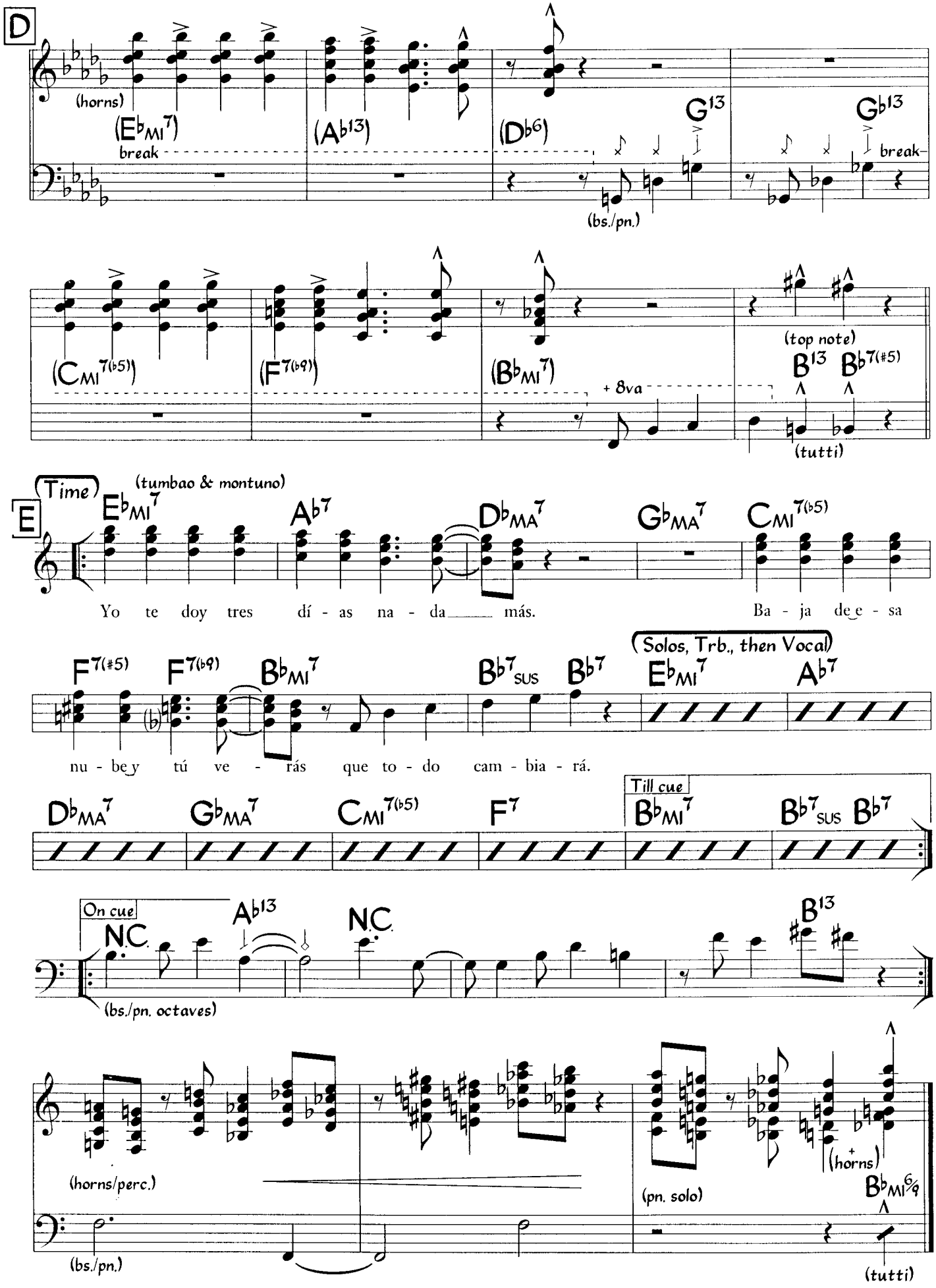

2nd x: (Ab13
Ab7
D13
D7
FMI7(b5)
FMI7(b5)
Bb7(#9 #5)
B9
Bb7(#5)
(horns 1st x, top note)
ren - cia por - que ya no a - guan - to más.
ren - te por - que ya no a - guan - to más.
EbMI7 (tumbao & montuno)
Ab7
FMI7
Bb7
Tú, con tus be - sos na - da más, con tu fre - ne - sí, con e -
Yo no com - pren - do ver que tú no reac - cio - nas y a - ban - do -
GMI7(b5)
C7(#9)
1. CMI7(b5)
B13(#11)
sa ex - tra - ña for - ma de pen - sar. In - di - fe-
nas e - sa for - ma de pen - sar.
2. CMI7(b5)
F7
B
EbMI7
Ab7
Es - toy dis - pues - to a coo - pe - rar, nos que - da
DbMA7
GbMA7
CMI7(b5)
F7
mu - cho por an - dar. Sé que e - res bue - na y creo que de - bes me - di -
FMI7(b5)
B13
Bb7(#5)
EbMI7
Ab7
tar. Te doy tres dí - as na - da más, so - lo tres
DbMA7
GbMA9
CMI7(b5)
F7
dí - as na - da más. Te doy tres dí - as por - que yo no a - guan - to
(vocal ad lib.)
más.
Ab13
N.C.
N.C.
(horns)
Ab13
(bs. w/ pn. 8va b.)
N.C.
(top note)
B13
In - di - fe -
BbMI9
CMI7(b5)
F7(alt.)
break
tutti
V.S.
(turn page)

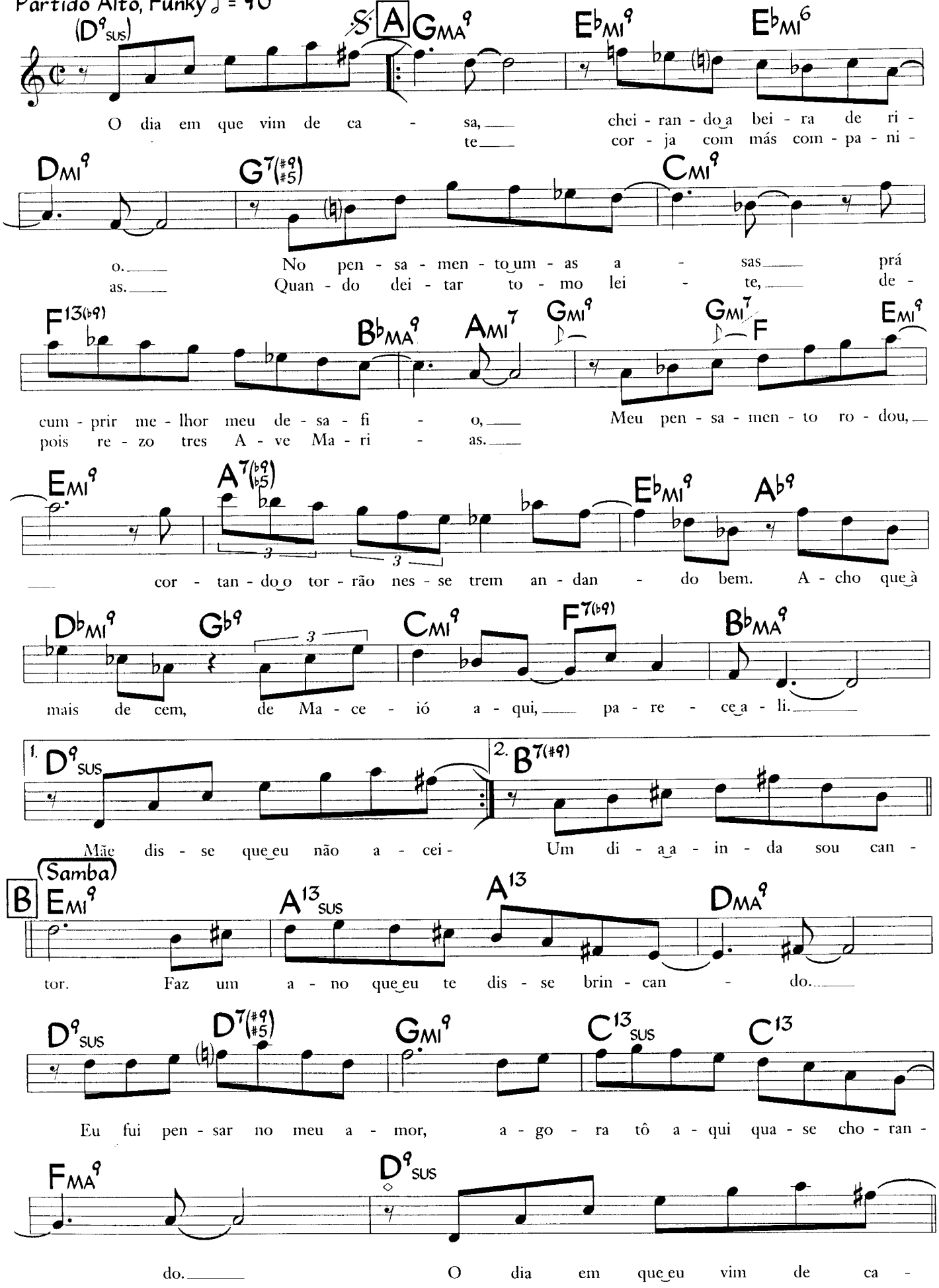

C
ren - te co - mo siem - pre me ve - rás. In - di - fe -
B♭MI9 (pn. comp)
(sample bs.)
E♭MI7
(horns, top note)
ren - te por - que ya no a - guan - to más Te doy tres
A♭13
D13
D9
FMI7(♭5)
B♭7(♯9)(♯5)
dí - as na - da más, si es que de - se - as con - ti - nuar, pe - ro des -
E♭MI7 (pn. montuno)
A♭7
D♭MA7
G♭MA7
(etc.)
CMI7(♭5)
F7
FMI7(♭5)
B13
B♭7(♯5)
pues nos que - da na - da más que ha - blar. Te doy tres
E♭MI7
A♭7
D♭MA7
G♭MA7
dí - as na - da más, so - lo tres dí - as na - da más. Te doy tres
dí - as por - que ya no a - guan - to
CMI7(♭5)
F7
(pn.)
más.
B♭MI
D♭6/9(♯11)
E♭6/9(♯11)
F9(♯11)
B♭MI6
(+ horns)
tutti



This is a condensed version of the recorded arrangement.

Jogral

Djavan, Jose Neto & Filo
(as played by Flora Purim & Airto)



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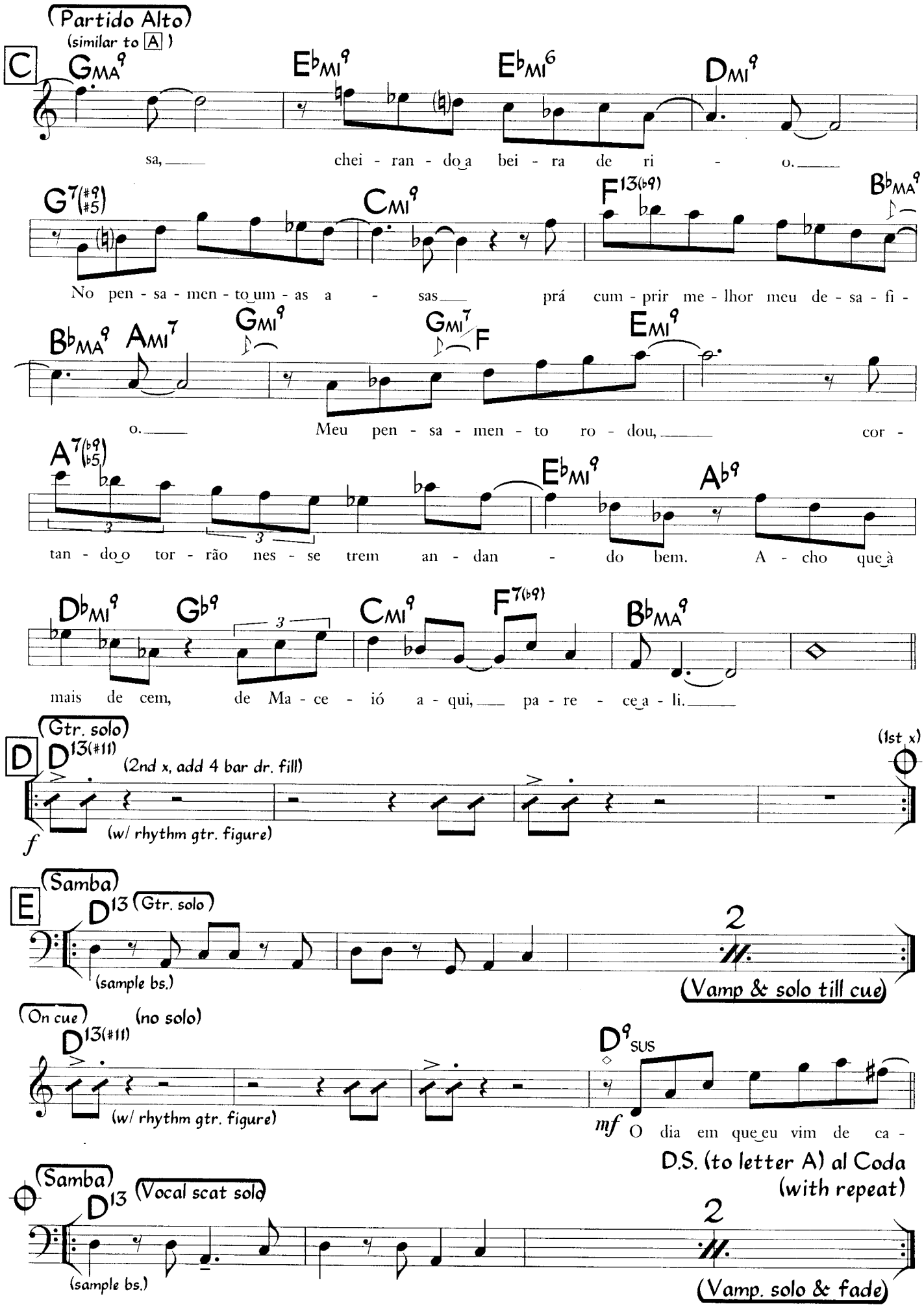
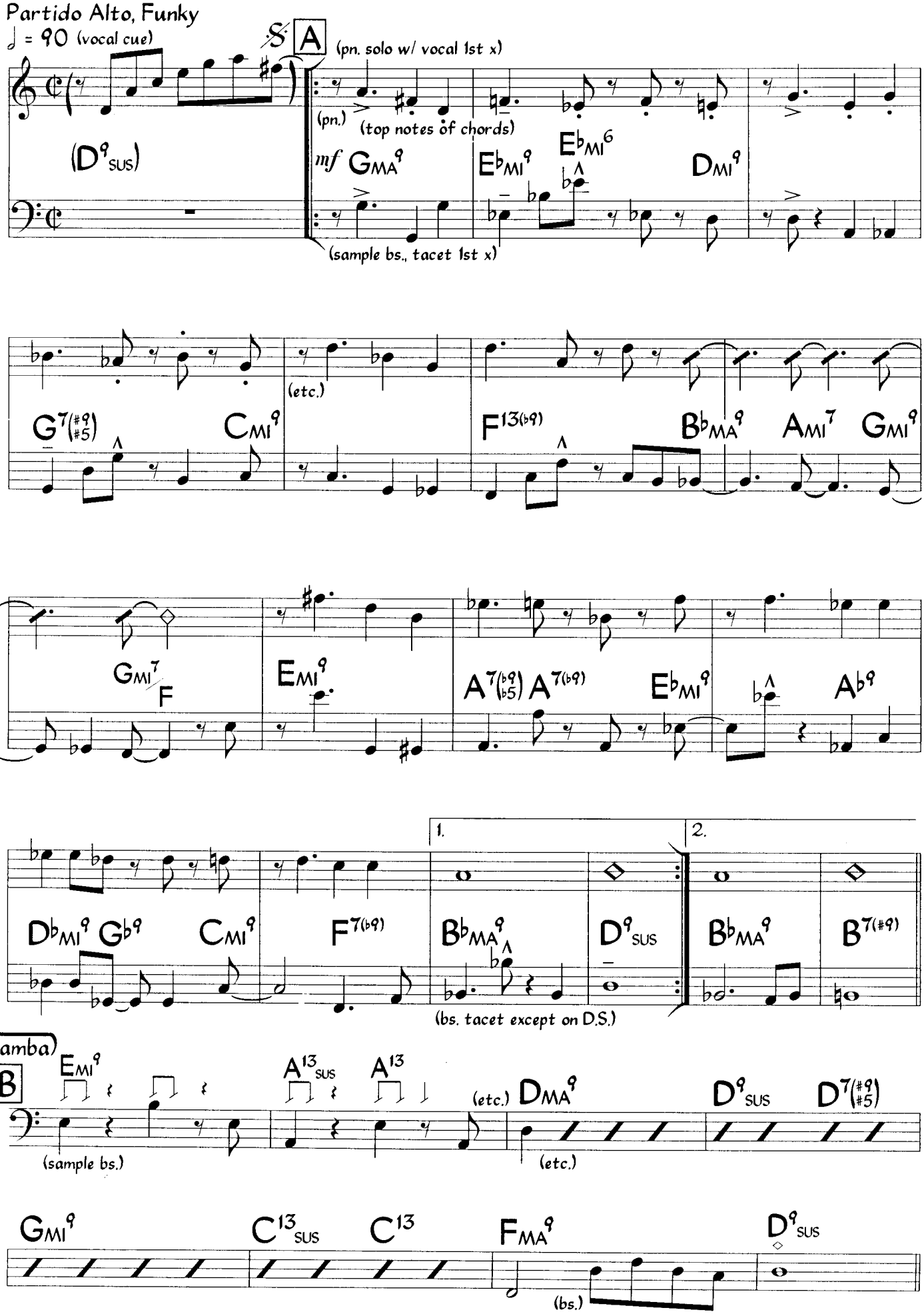


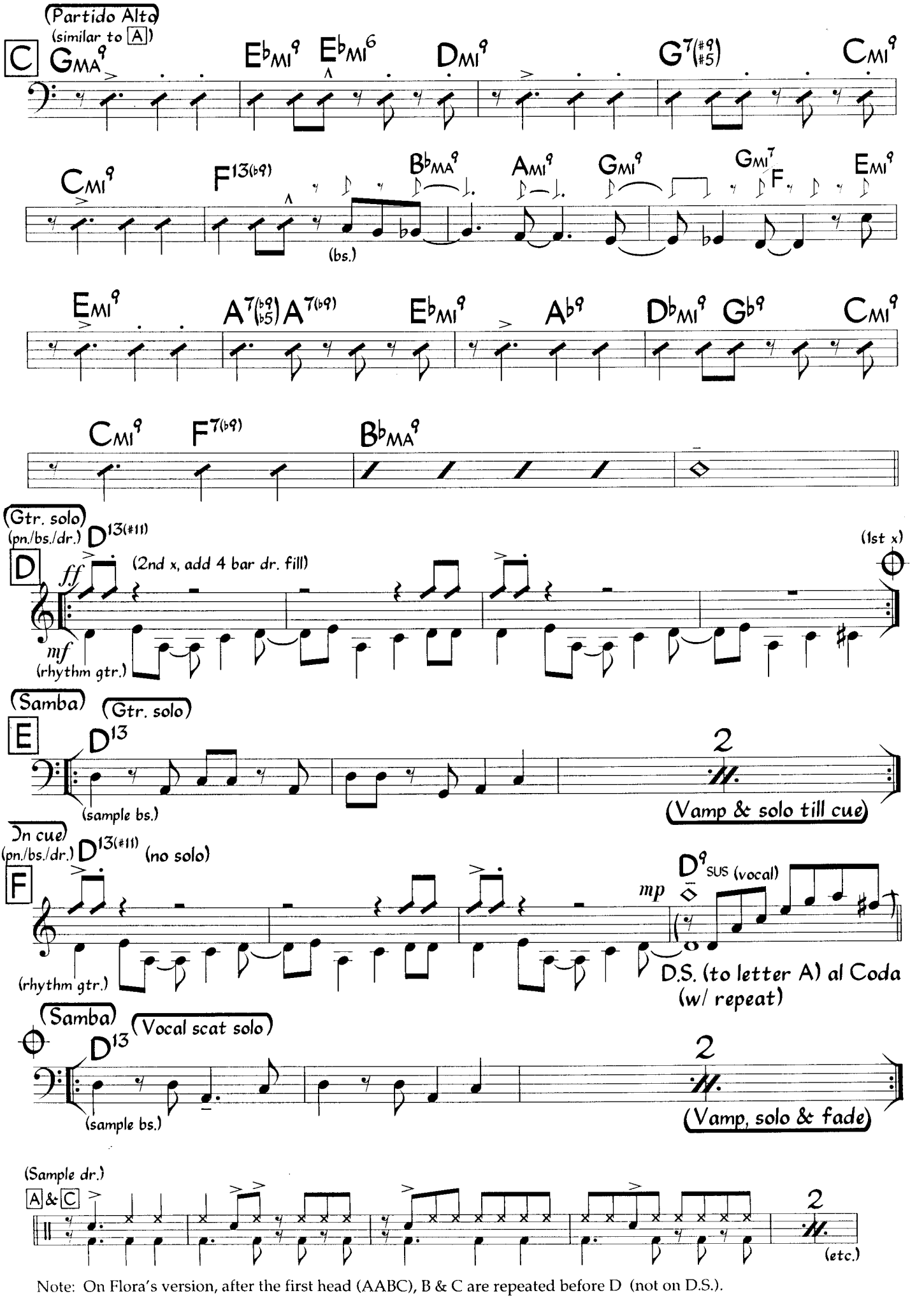
Note: On Flora's version, after the first head (AABC), B & C are repeated before D (not on D.S.).

Jogral (Rhythm Section - Optional)

Partido Alto, Funky

♩ = 90 (vocal cue)



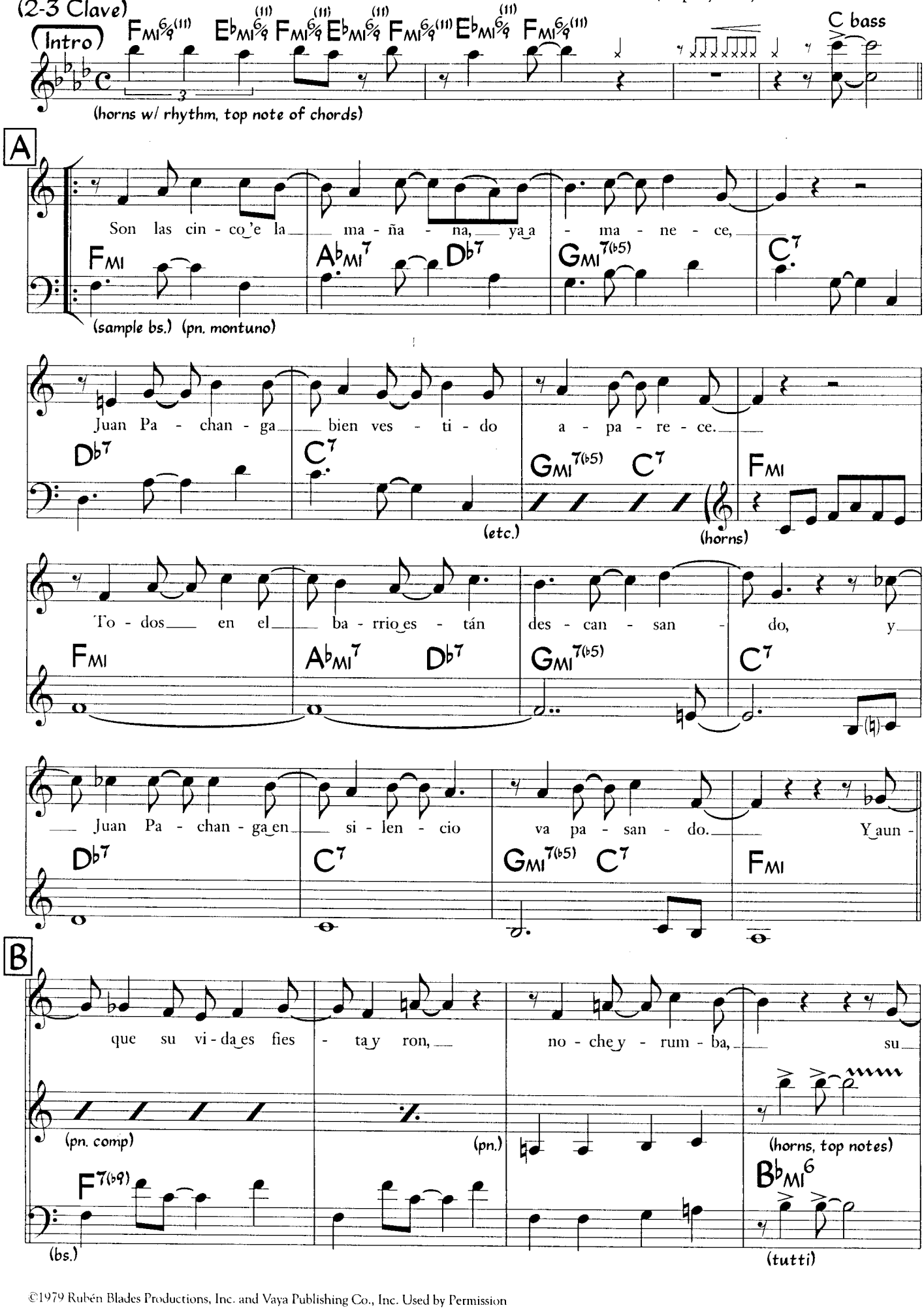


Note: On Flora's version, after the first head (AABC), B & C are repeated before D (not on D.S.).

Juan Pachanga

Rubén Blades
Louis Ramírez
(as played by the Fania All-Stars)

Guaracha ♩ = 106
(2-3 Clave)



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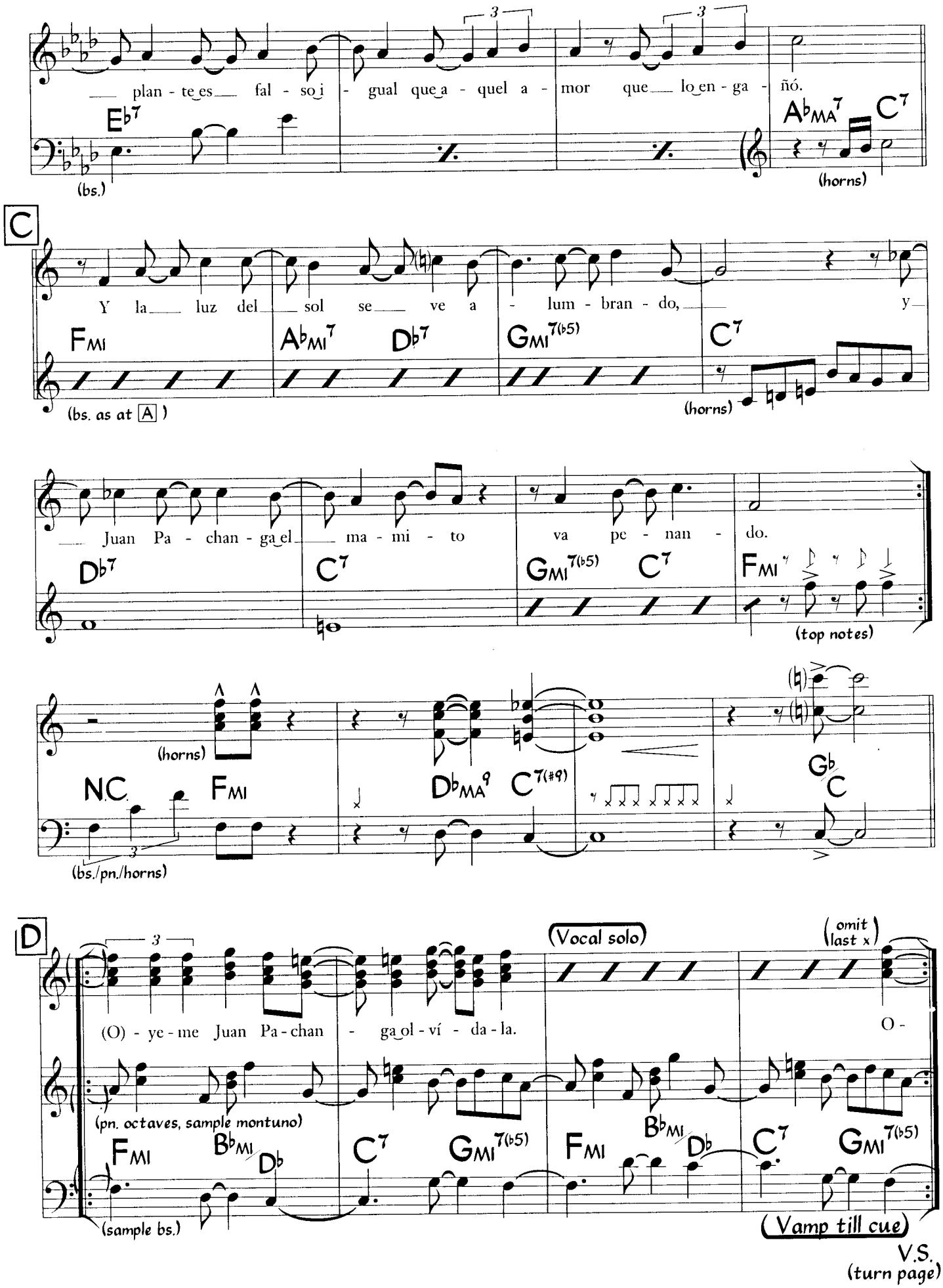
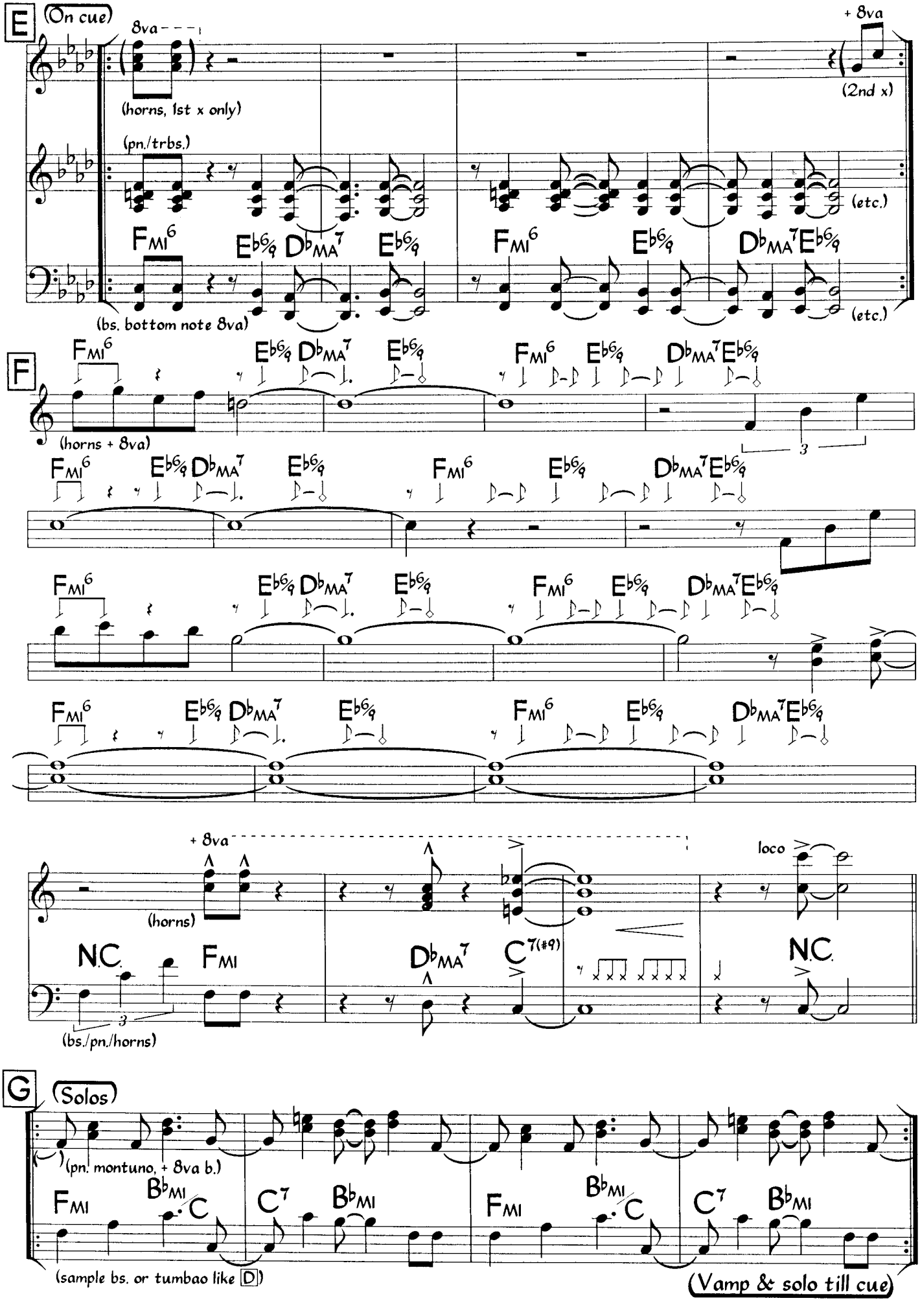
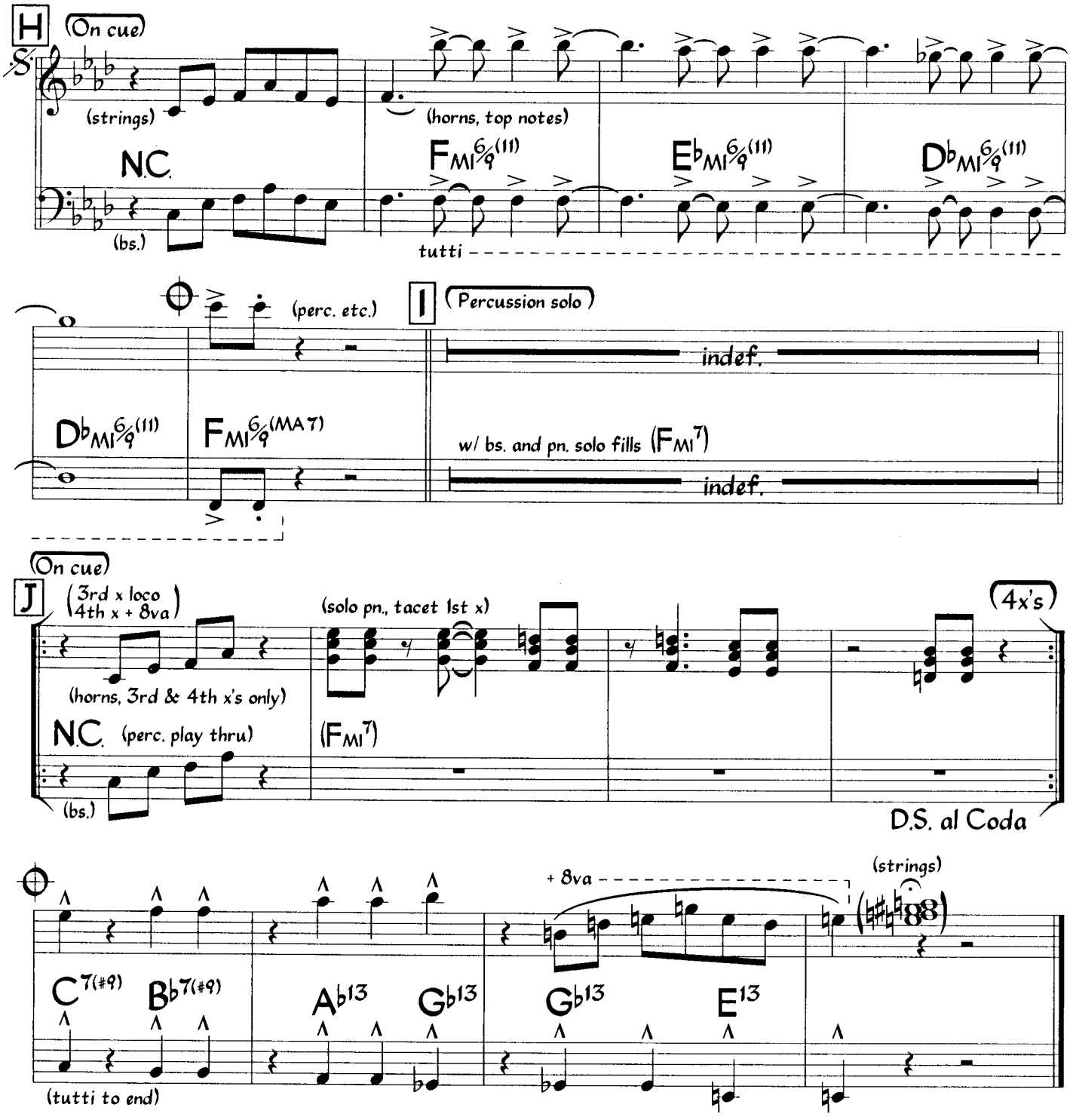

plan - te es fal - so i - gual que a - quel a - mor que lo en - ga - ñó.
Eb7
(bs.)
AbMA7
C7
(horns)
C
Y la luz del sol se ve a - lum - bran - do, y
FMI
AbMI7
Db7
GMI7(b5)
C7
(bs. as at A)
(horns)
Juan Pa - chan - ga el ma - mi - to va pe - nan - do.
Db7
C7
GMI7(b5)
C7
FMI
(top notes)
(horns)
N.C.
FMI
DbMA9
C7(#9)
Gb
C
(bs./pn./horns)
D
(O) - ye - me Juan Pa - chan - ga ol - ví - da - la.
(Vocal solo)
(omit last x)
O -
(pn. octaves, sample montuno)
FMI
BbMI
Db
C7
GMI7(b5)
FMI
BbMI
Db
C7
GMI7(b5)
(sample bs.)
(Vamp till cue)
V.S.
(turn page)


E
(On cue)
8va
(horns, 1st x only)
(pn./trbs.)
+ 8va
(2nd x)
(etc.)
FMI6 Eb6/9 DbMA7 Eb6/9
(bs. bottom note 8va)
FMI6 Eb6/9 DbMA7Eb6/9
(etc.)
F
FMI6 Eb6/9 DbMA7 Eb6/9
(horns + 8va)
3
+ 8va
(horns)
loco
N.C. FMI DbMA7 C7(#9) N.C.
3
(bs./pn./horns)
G
Solos
(pn. montuno, + 8va b.)
FMI BbMI/C C7 BbMI FMI BbMI/C C7 BbMI
(sample bs. or tumbao like D)
(Vamp & solo till cue)



Second Verse:

Vestido a la ultima moda y perfumado,
con zapato en colores Yeyé bien lustrados.
Los que encuentra en su camino los saluda: "¡Hey Man!"
Que feliz es Juan Pachanga, todos juran.

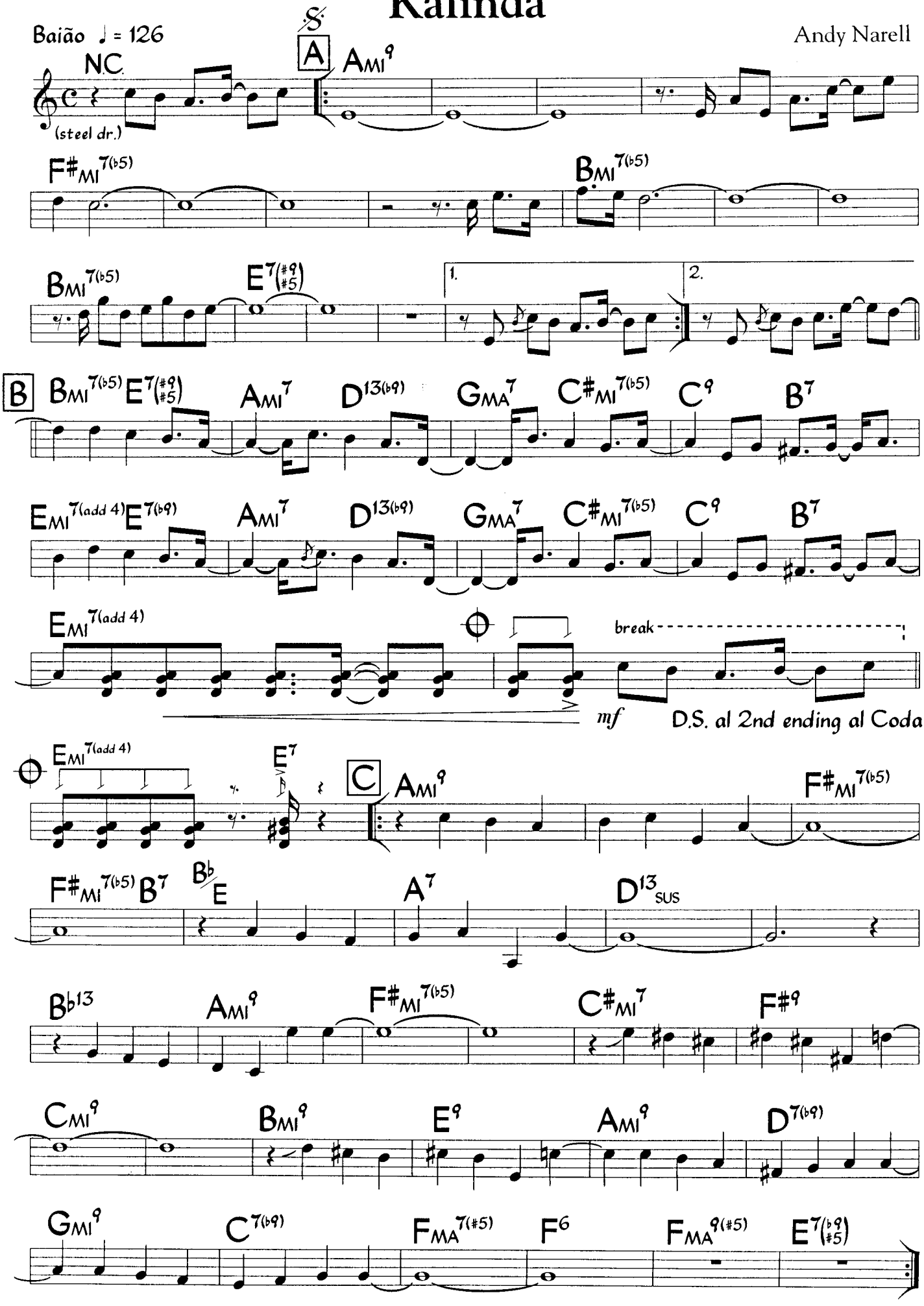
Pero lleva en el alma el dolor de una traición
que solo calman los tragos, los tabacos y el tambor.
Y mientras la gente duerme, aparece
Juan Pachanga con su pena ye amanece.

The recorded arrangement has an extended intro.

Kalinda

Baião ♩ = 126

Andy Narell



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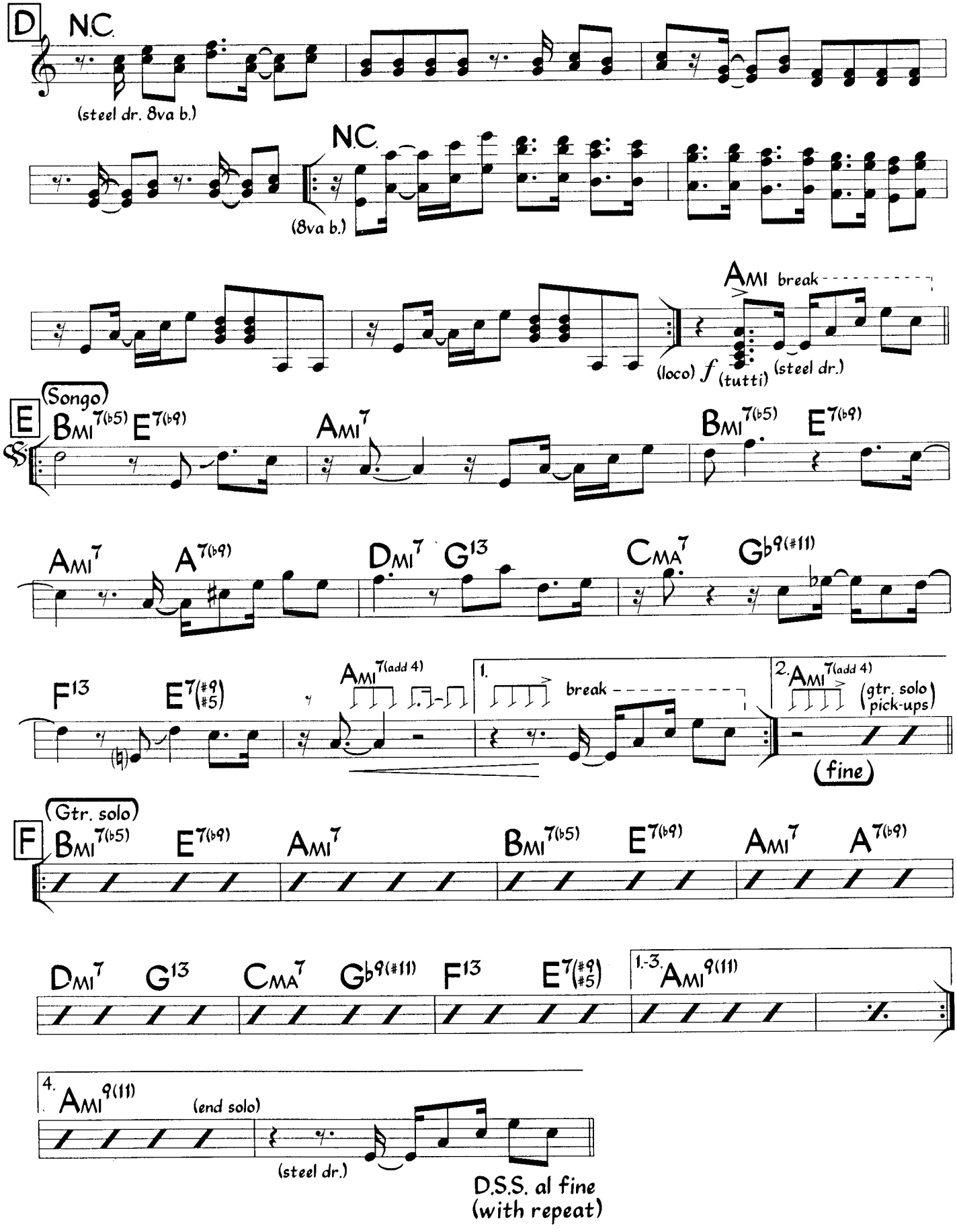
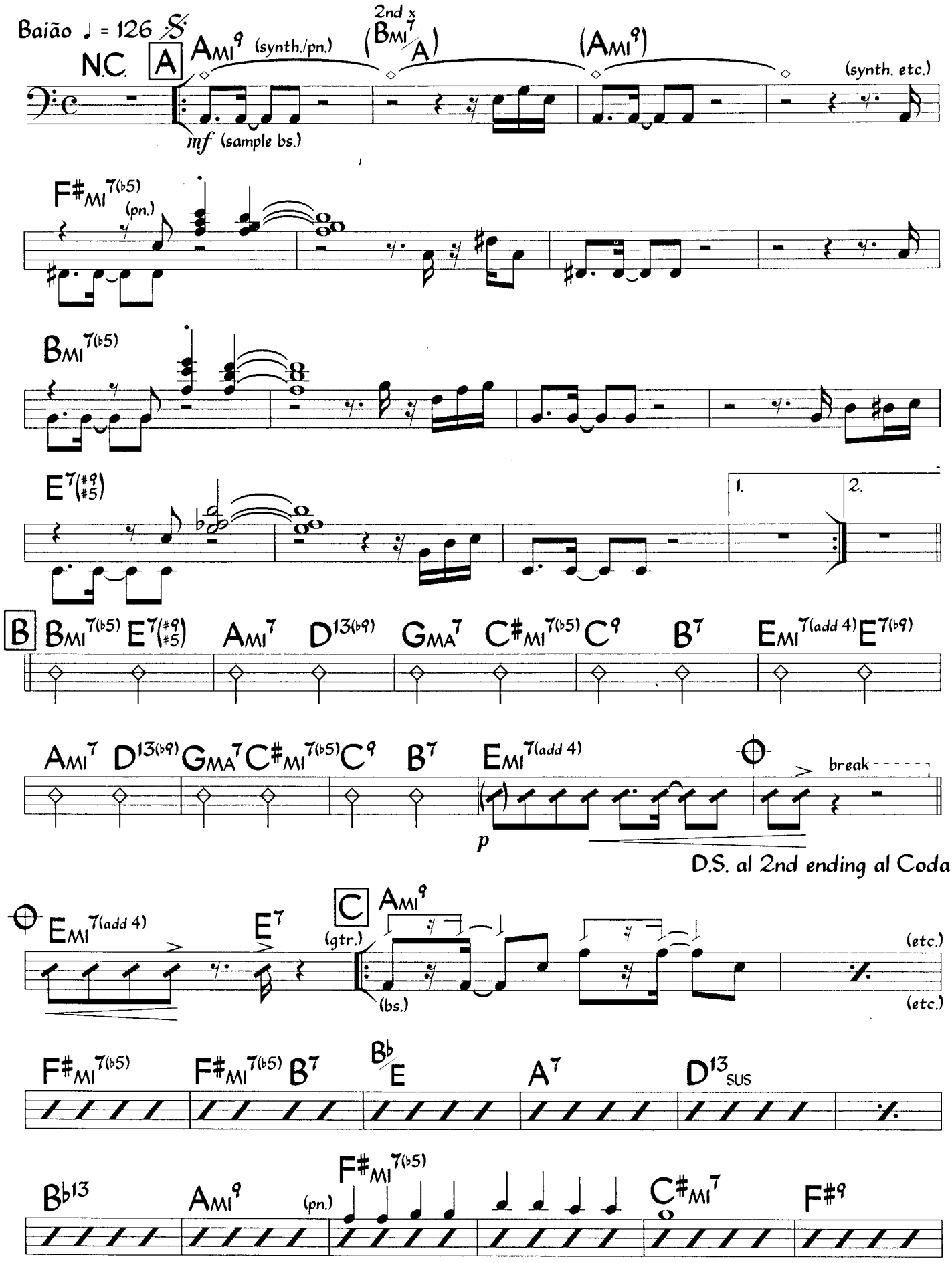
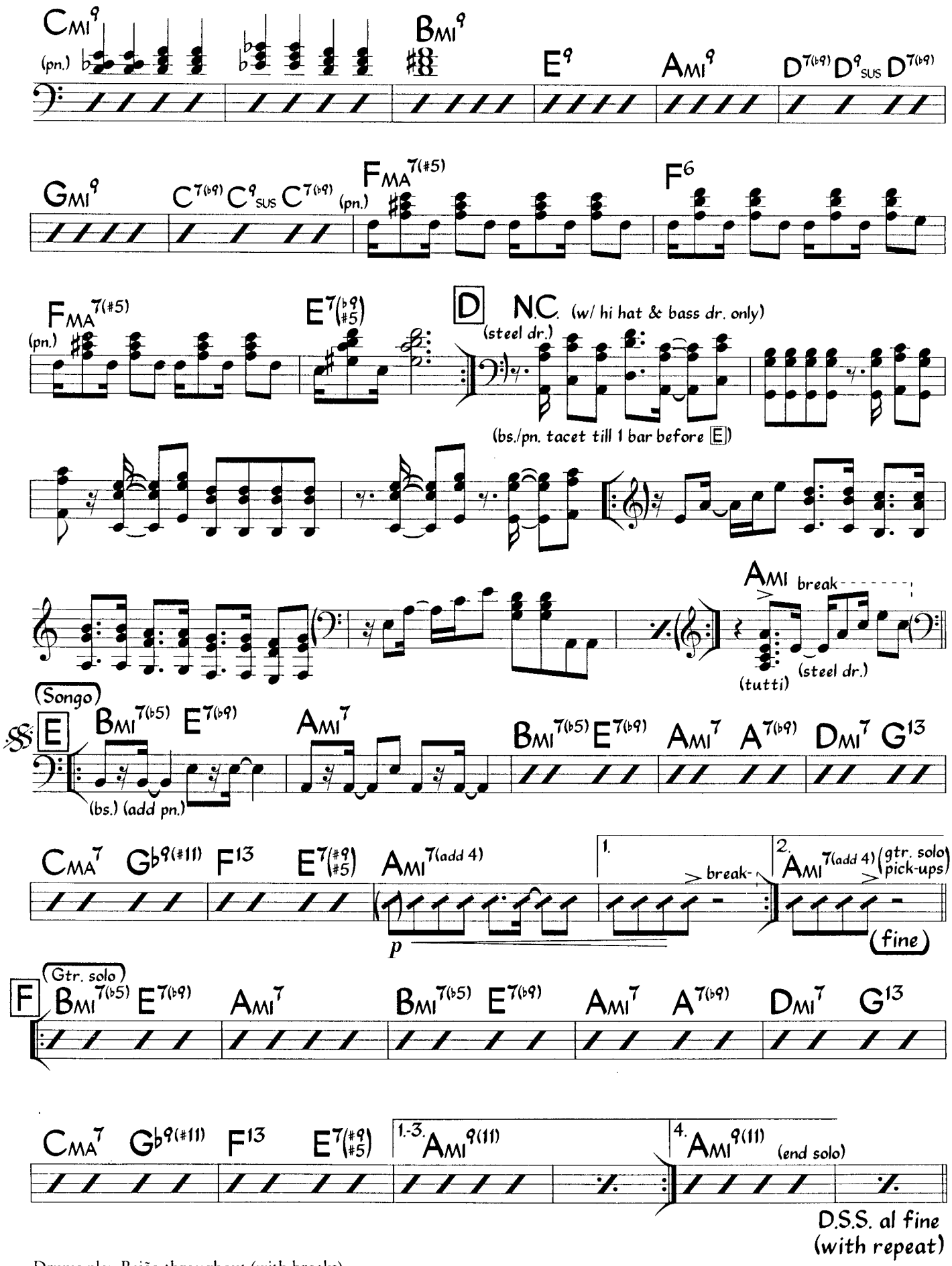

D
N.C.
(steel dr. 8va b.)
N.C.
(8va b.)
Ami break
(loco) f (tutti)
(steel dr.)
E
(Songo)
Bmi7(b5) E7(b9)
Ami7
Bmi7(b5) E7(b9)
Ami7 A7(b9)
Dmi7 G13
CMA7 Gb9(#11)
F13 E7(#9 #5)
Ami7(add 4)
1.
break
2. Ami7(add 4)
(gtr. solo pick-ups)
(fine)
F
(Gtr. solo)
Bmi7(b5) E7(b9)
Ami7
Bmi7(b5) E7(b9)
Ami7 A7(b9)
Dmi7 G13
CMA7 Gb9(#11)
F13 E7(#9 #5)
1.-3. Ami9(11)
4. Ami9(11)
(end solo)
(steel dr.)
D.S.S. al fine
(with repeat)

Kalinda (Rhythm Section)



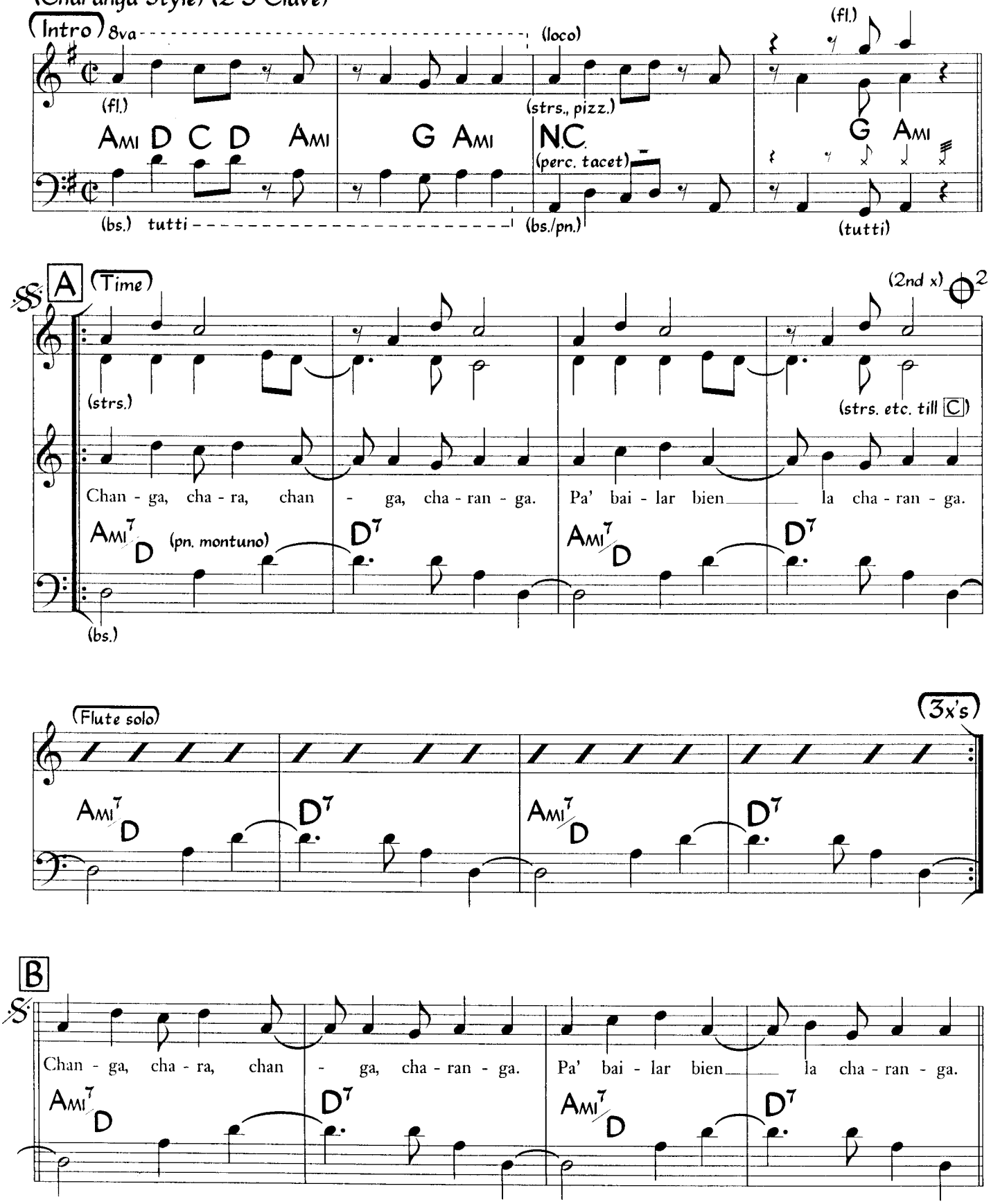


Drums play Baião throughout (with breaks).

La Charanga

Descarga ♩ = 96
(Charanga Style) (2-3 Clave)

José A. Fajardo



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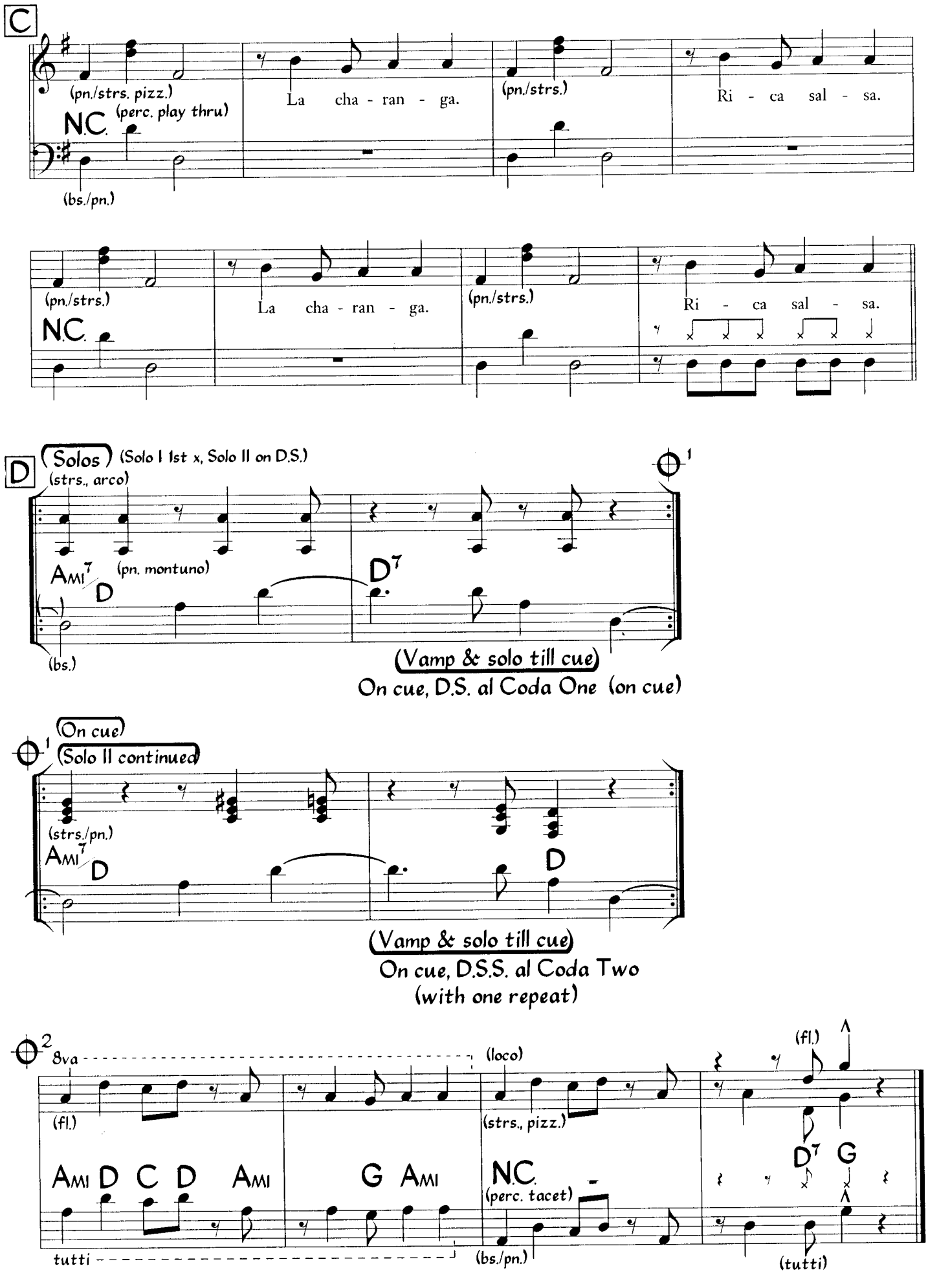
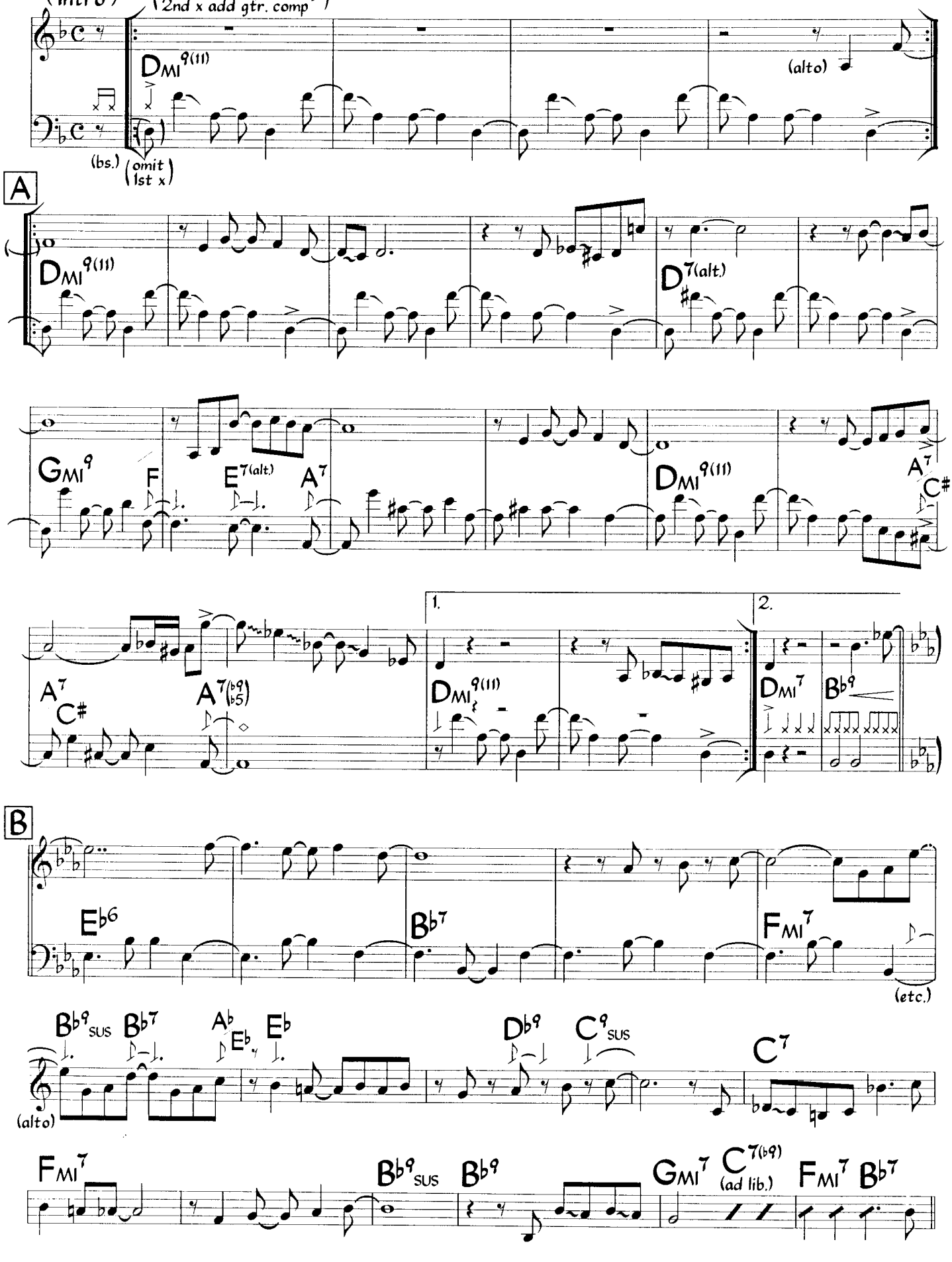

C
(pn./strs. pizz.)
(perc. play thru)
N.C.
(bs./pn.)
La cha - ran - ga.
(pn./strs.)
Ri - ca sal - sa.
(pn./strs.)
N.C.
La cha - ran - ga.
(pn./strs.)
Ri - ca sal - sa.
D
Solos
(Solo I 1st x, Solo II on D.S.)
(strs., arco)
AMI7
D
(pn. montuno)
D7
(bs.)
(Vamp & solo till cue)
On cue, D.S. al Coda One (on cue)
On cue
Solo II continued
(strs./pn.)
AMI7
D
D
(Vamp & solo till cue)
On cue, D.S.S. al Coda Two
(with one repeat)
8va
(fl.)
AMI D C D AMI
G AMI
tutti
(loco)
(strs., pizz.)
N.C.
(perc. tacet)
(bs./pn.)
(fl.)
D7 G
(tutti)

La Comparsa

Jazz Son ♩ = 128

Ernesto Lecuona
(as played by Paquito D'Rivera)



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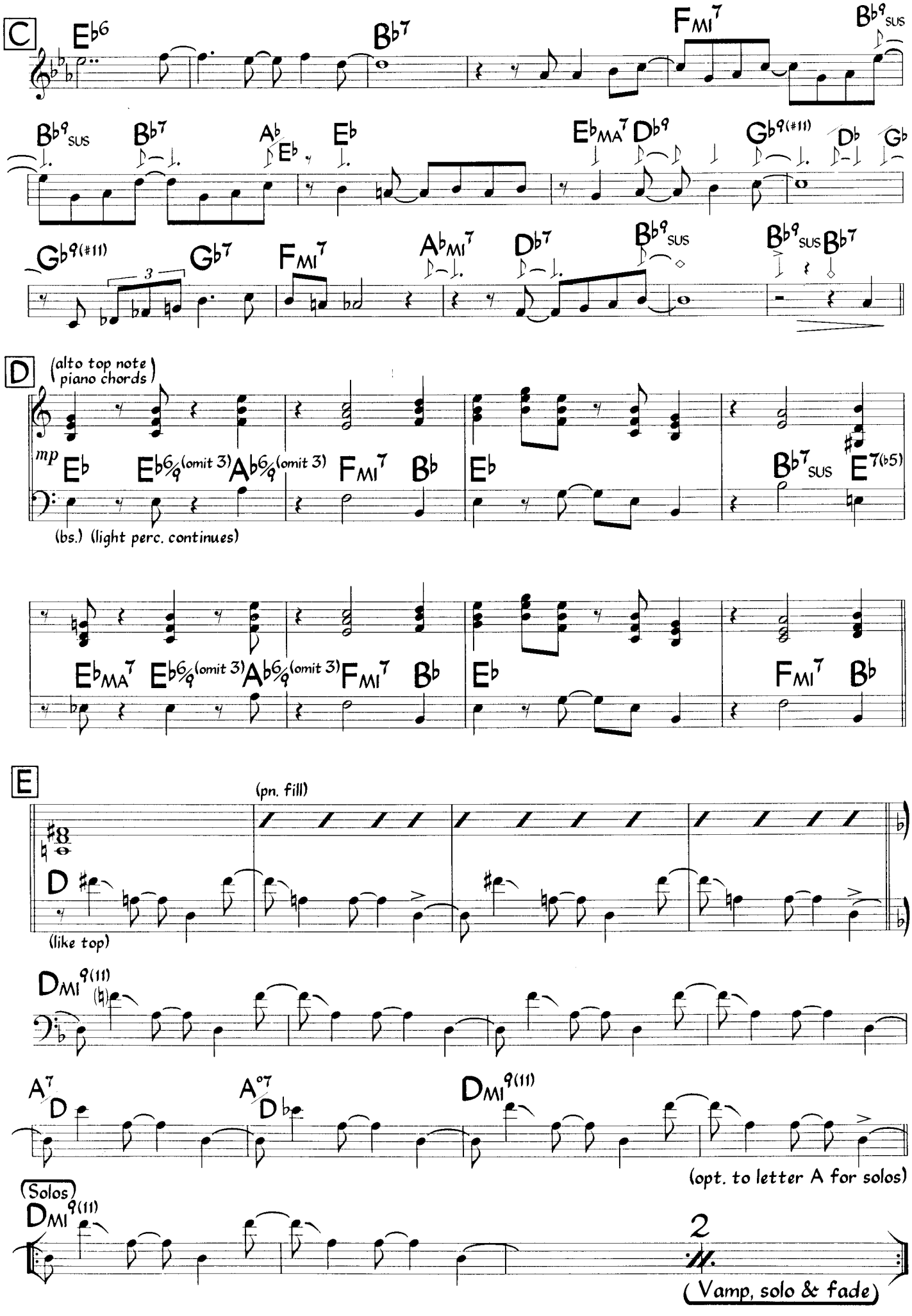
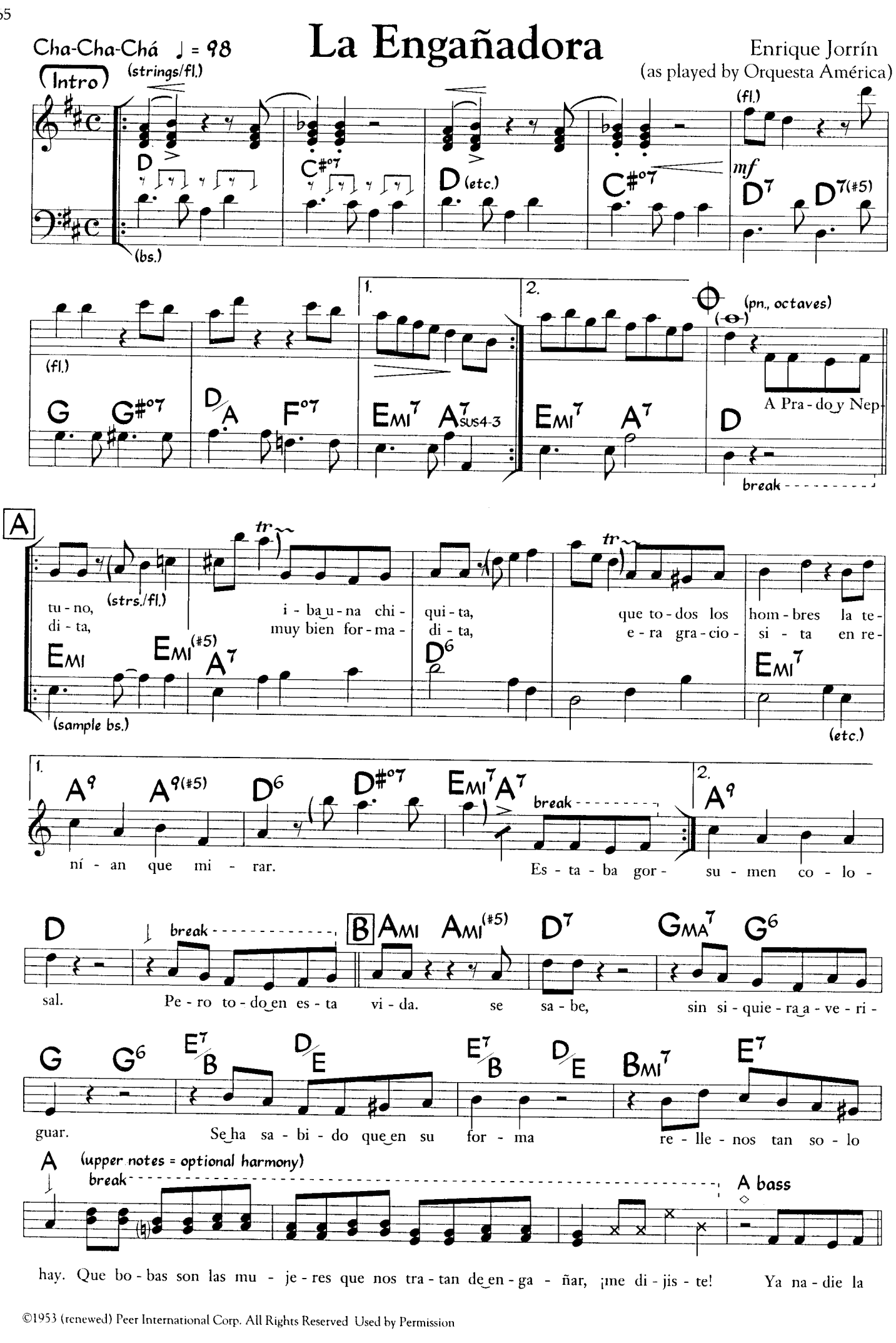

C
Eb6
Bb7
FMI7
Bb9SUS
Bb9SUS Bb7 Ab Eb Eb EbMA7 Db9 Gb9(#11) Db Gb
Gb9(#11) Gb7 FMI7 AbMI7 Db7 Bb9SUS Bb9SUS Bb7
3
D
(alto top note / piano chords)
mp
Eb Eb6/9(omit 3) Ab6/9(omit 3) FMI7 Bb Eb Bb7SUS E7(b5)
(bs.) (light perc. continues)
EbMA7 Eb6/9(omit 3) Ab6/9(omit 3) FMI7 Bb Eb FMI7 Bb
E
(pn. fill)
D
(like top)
DMI9(11)
A7/D A°7/Db DMI9(11)
(opt. to letter A for solos)
(Solos)
DMI9(11)
2
(Vamp, solo & fade)

La Engañadora

Cha-Cha-Chá ♩ = 98

Enrique Jorrín
(as played by Orquesta América)



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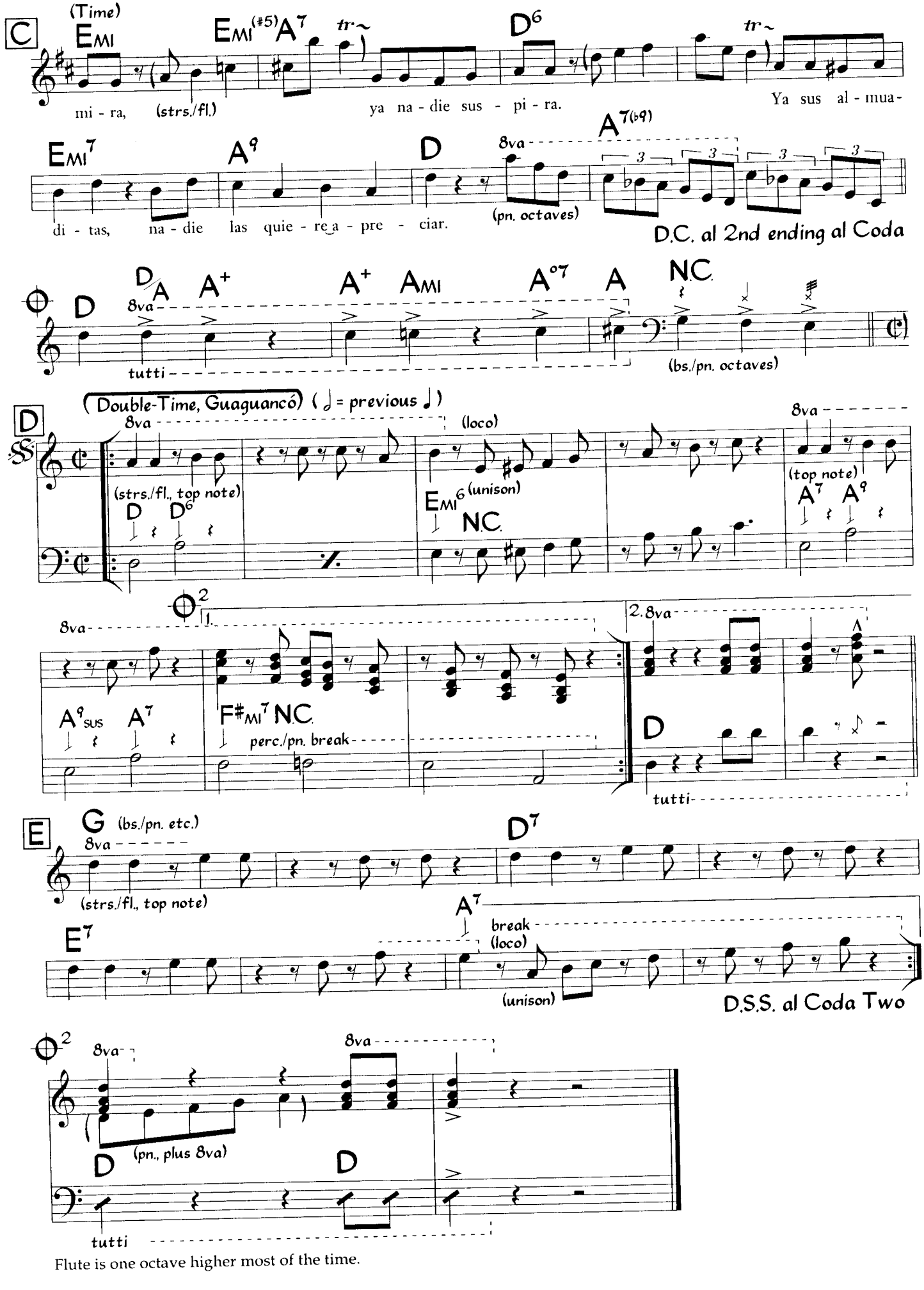
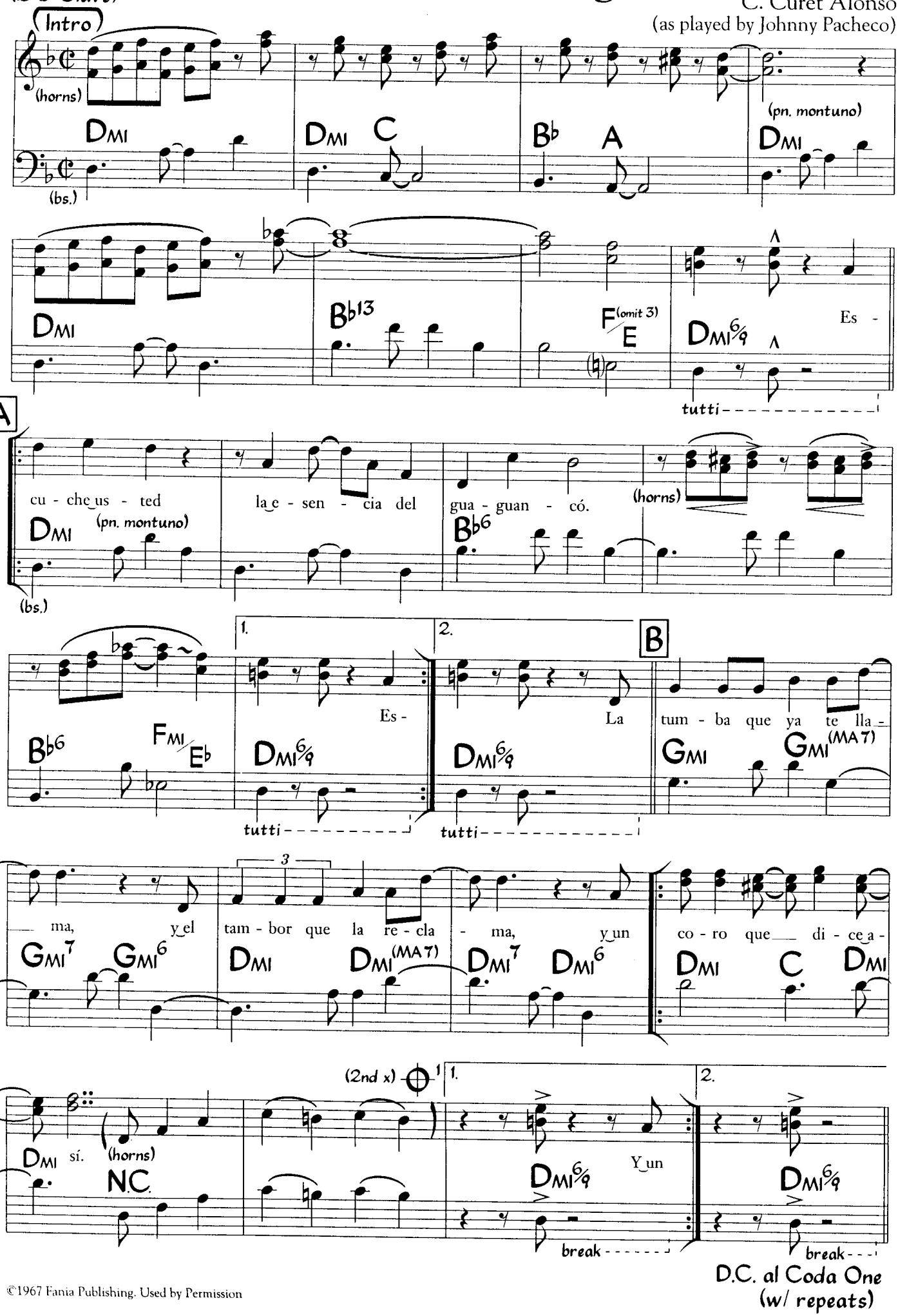


Flute is one octave higher most of the time.

Guaracha ♩ = 178
(2-3 Clave)

La Esencia Del Guaguancó

C. Curét Alonso
(as played by Johnny Pacheco)



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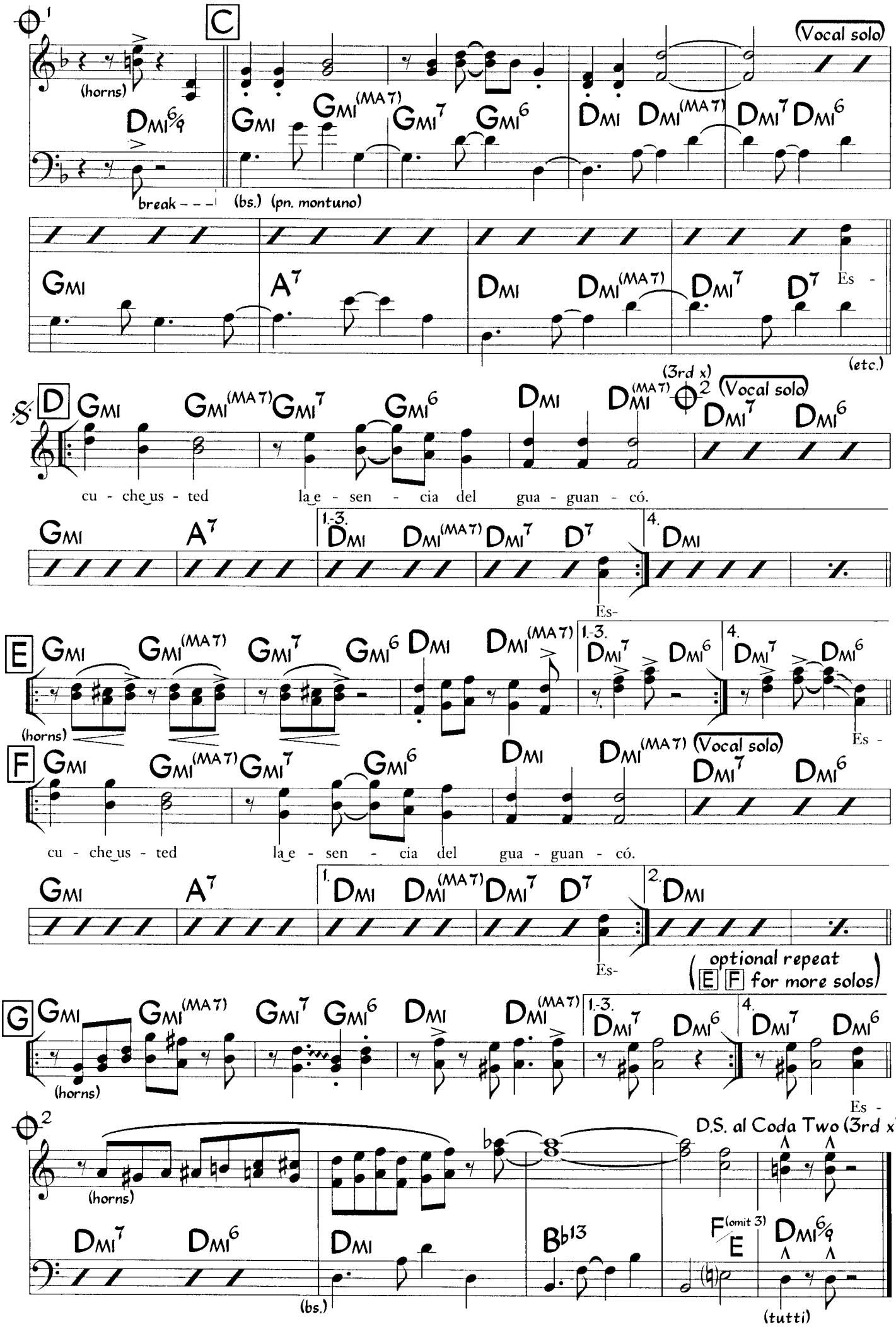
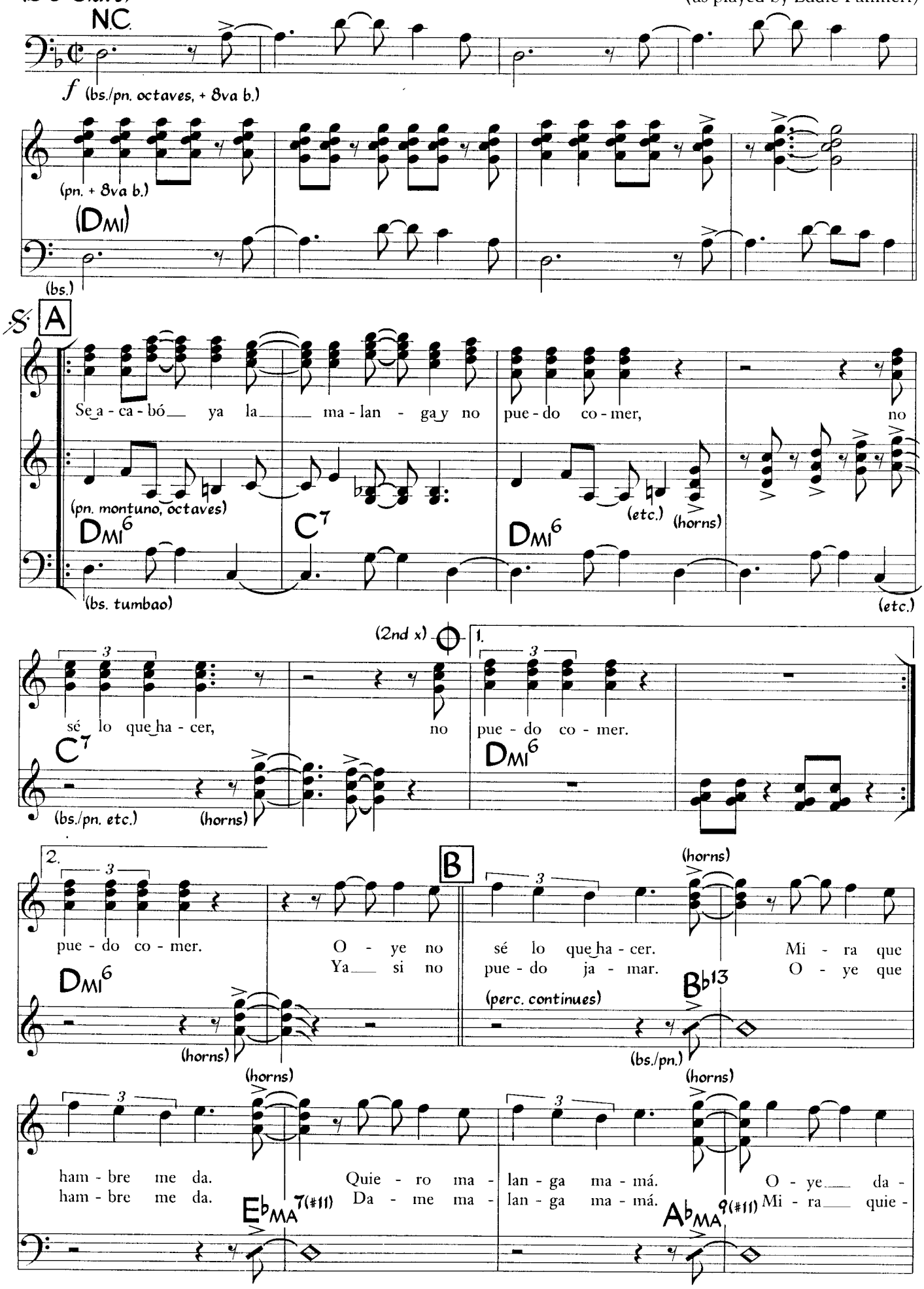

1
C
(Vocal solo)
(horns)
DMI6/9
GMI
GMI(MA7)
GMI7
GMI6
DMI
DMI(MA7)
DMI7
DMI6
break - - -
(bs.) (pn. montuno)
GMI
A7
DMI
DMI(MA7)
DMI7
D7
Es -
(etc.)
(3rd x)
2
D
(Vocal solo)
cu - che us - ted
la e - sen - cia del
gua - guan - có.
1.-3.
4.
Es-
E
(horns)
F
G
(optional repeat E F for more solos)
2
D.S. al Coda Two (3rd x)
F(omit 3)
E
(bs.)
(tutti)

(Se Acabó) La Malanga

Guaracha ♩ = 170
(2-3 Clave)

Rudy Calzado
(as played by Eddie Palmieri)



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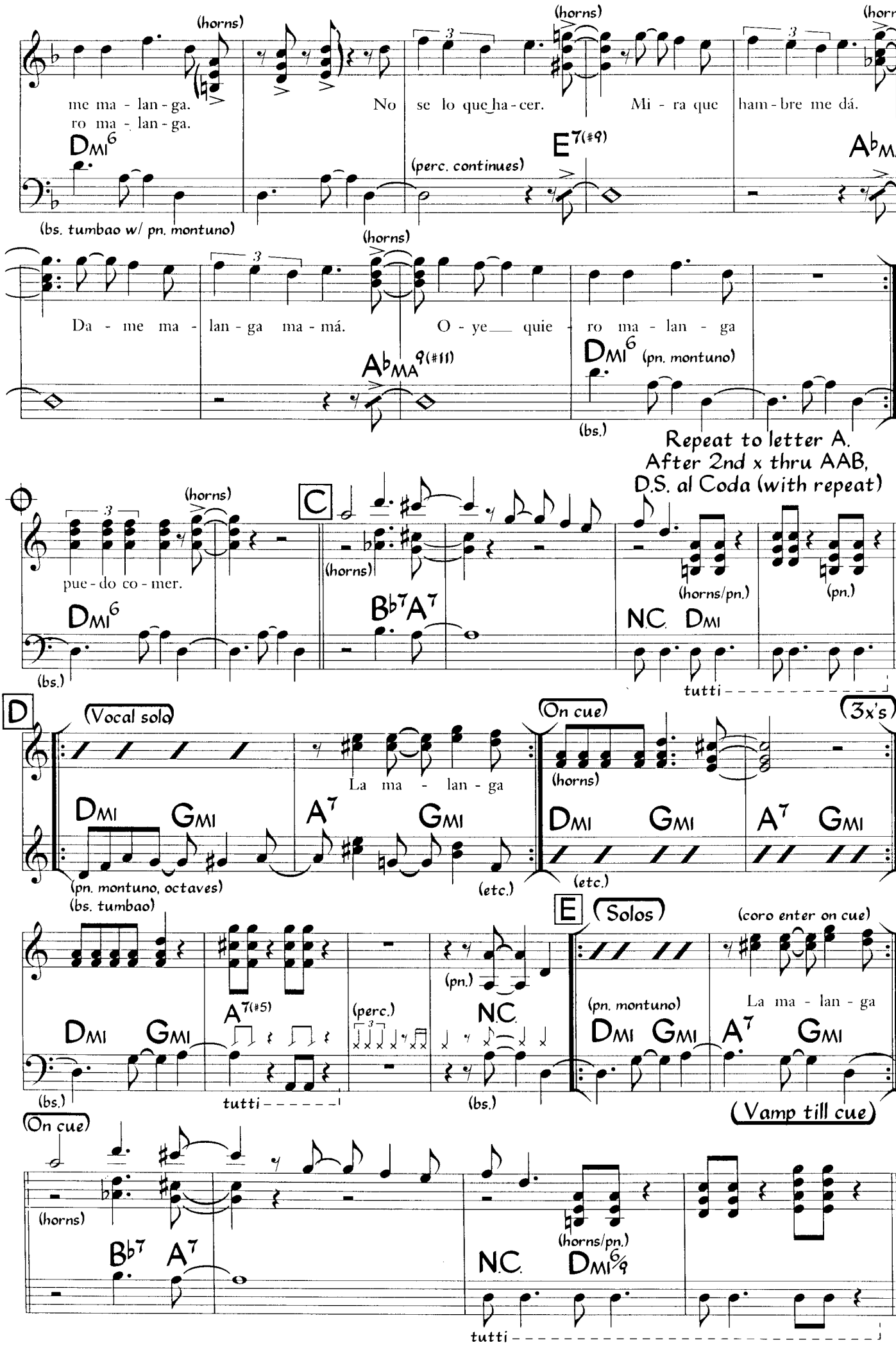
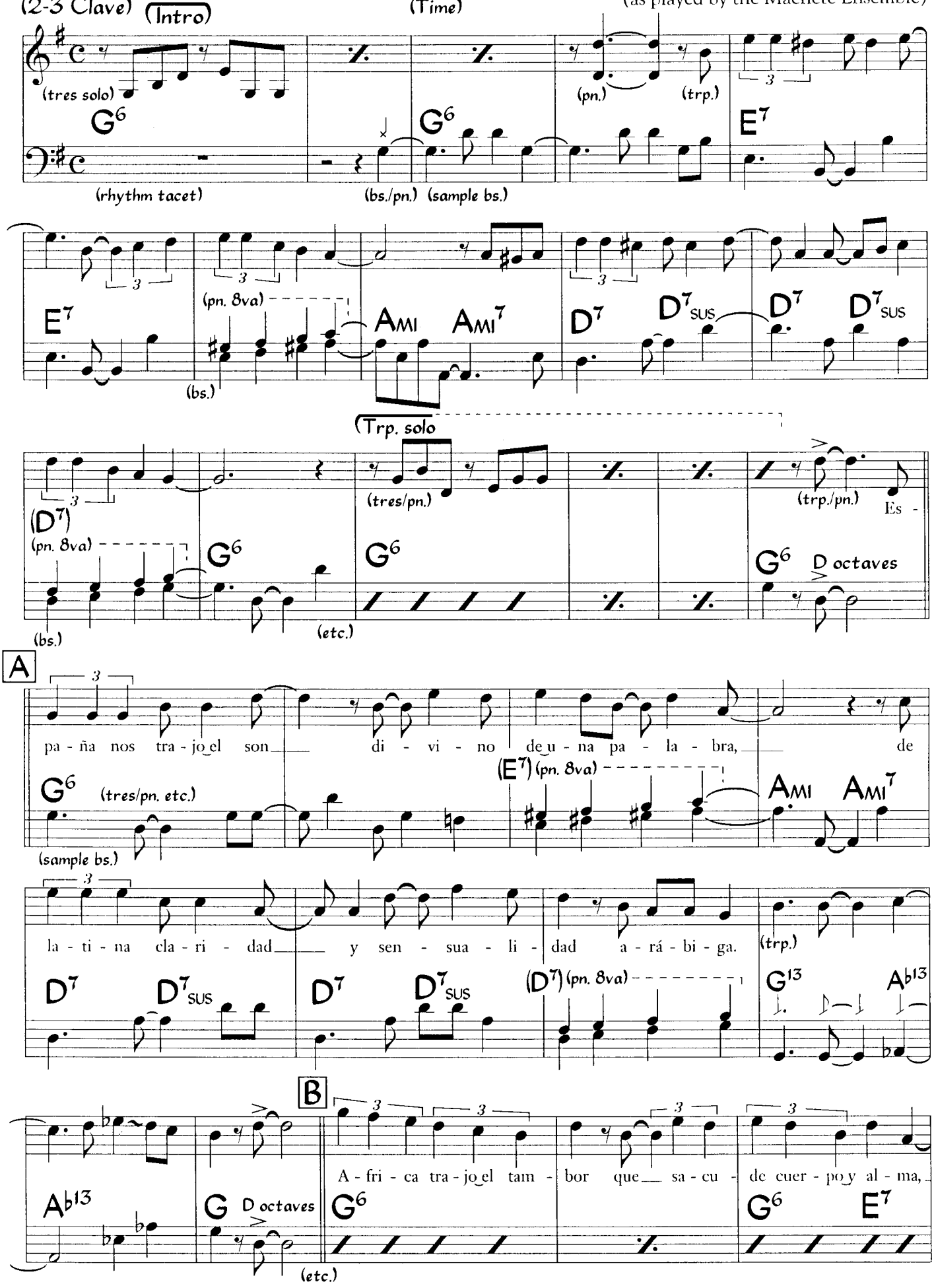

(horns)
me ma - lan - ga.
ro ma - lan - ga.
No se lo que ha - cer.
Mi - ra que ham - bre me dá.
DMI6
E7(#9)
AbMA7
(perc. continues)
(bs. tumbao w/ pn. montuno)
Da - me ma - lan - ga ma - má.
O - ye quie - ro ma - lan - ga
AbMA9(#11)
DMI6 (pn. montuno)
(bs.)
Repeat to letter A.
After 2nd x thru AAB,
D.S. al Coda (with repeat)
pue - do co - mer.
C
Bb7 A7
(horns/pn.)
(pn.)
N.C. DMI
tutti
D
(Vocal solo)
La ma - lan - ga
DMI GMI A7 GMI
(pn. montuno, octaves)
(bs. tumbao)
(etc.)
(On cue)
3x's
E
(Solos)
(coro enter on cue)
A7(#5)
(perc.)
N.C.
(pn. montuno)
(Vamp till cue)
(On cue)
Bb7 A7
N.C. DMI6/9

La Patria Del Son

Rebeca Mauleón-Santana
Isidoro A. Mauleón
(as played by the Machete Ensemble)

Son ♩ = 144
(2-3 Clave)



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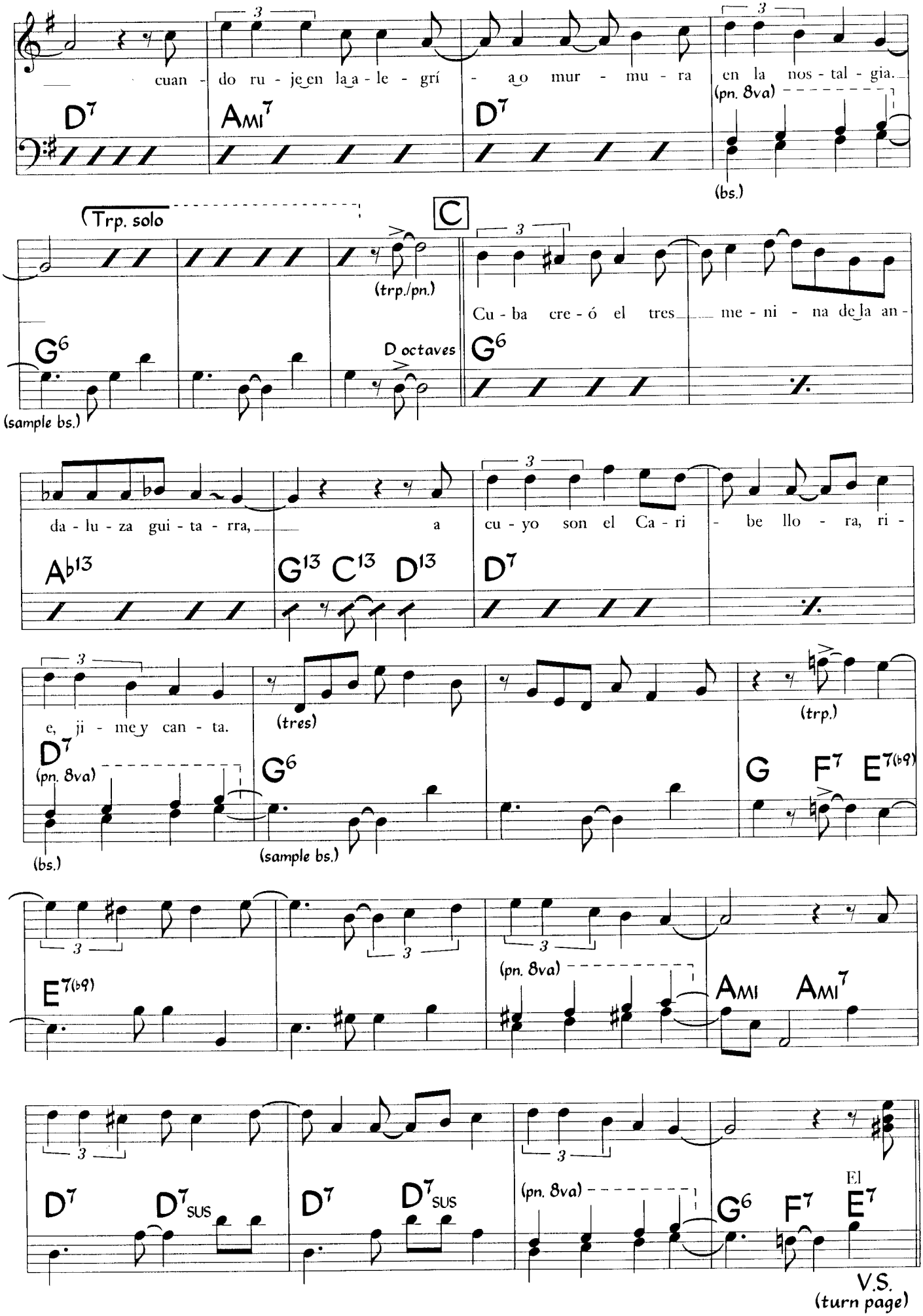
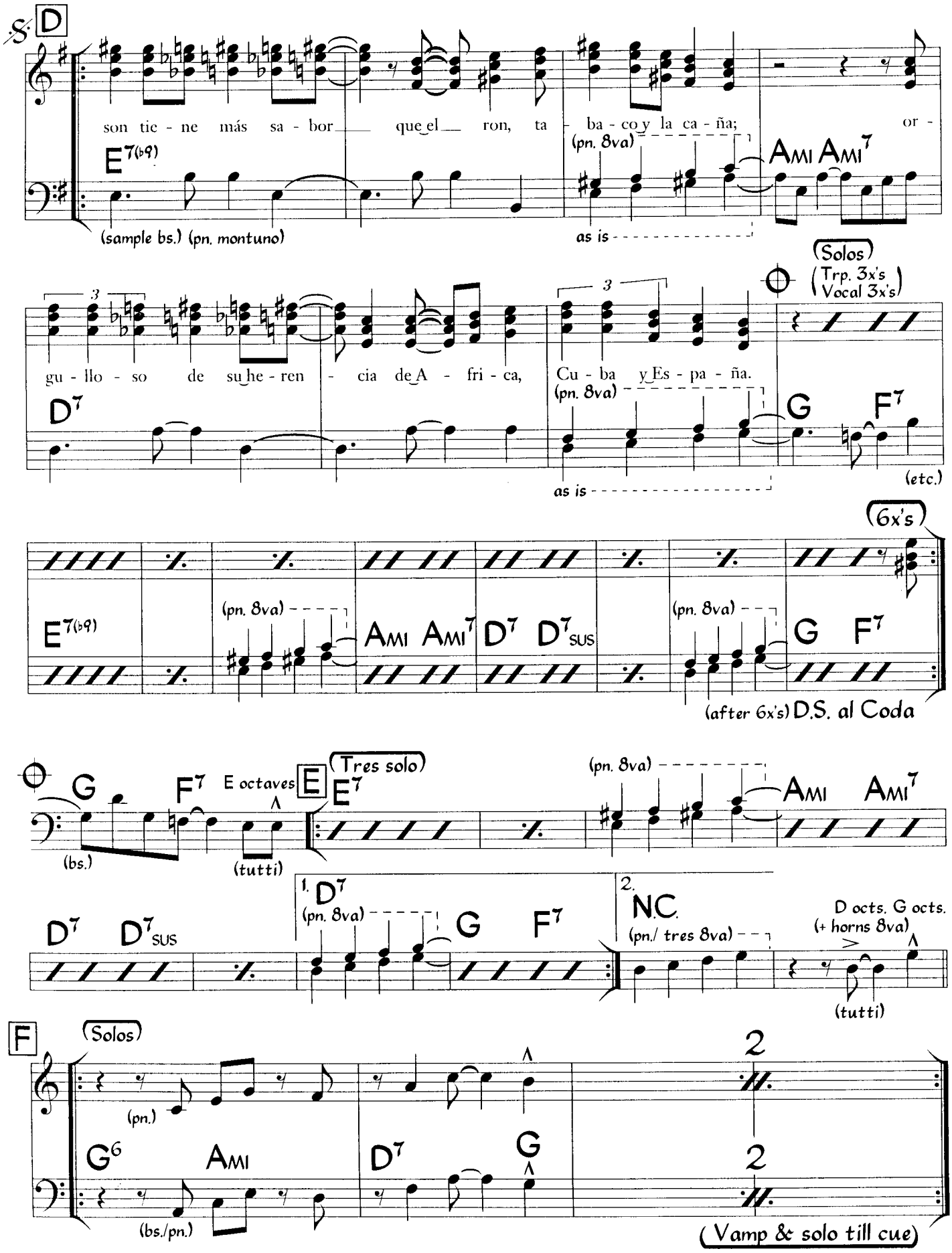
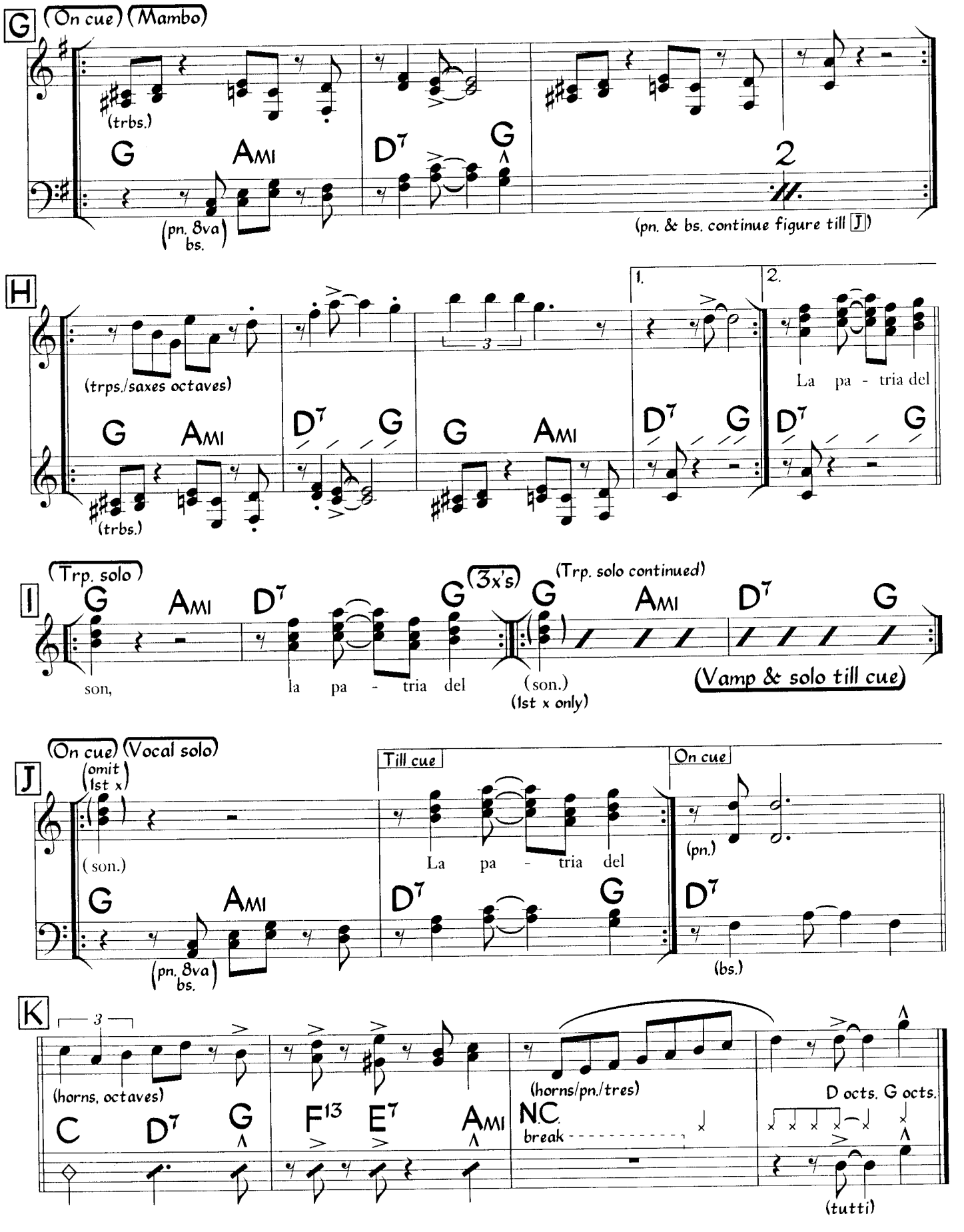

cuan - do ru - je en la a - le - grí - a o mur - mu - ra en la nos - tal - gia.
D7
Ami7
D7
(pn. 8va)
(bs.)
Trp. solo
C
(trp./pn.)
Cu - ba cre - ó el tres me - ni - na de la an -
G6
D octaves
G6
(sample bs.)
da - lu - za gui - ta - rra, a cu - yo son el Ca - ri - be llo - ra, ri -
Ab13
G13 C13 D13
D7
e, ji - me y can - ta.
(tres)
(trp.)
D7
(pn. 8va)
G6
G F7 E7(b9)
(bs.)
(sample bs.)
E7(b9)
(pn. 8va)
Ami Ami7
D7 D7sus D7 D7sus
(pn. 8va)
G6 F7 El E7
V.S.
(turn page)

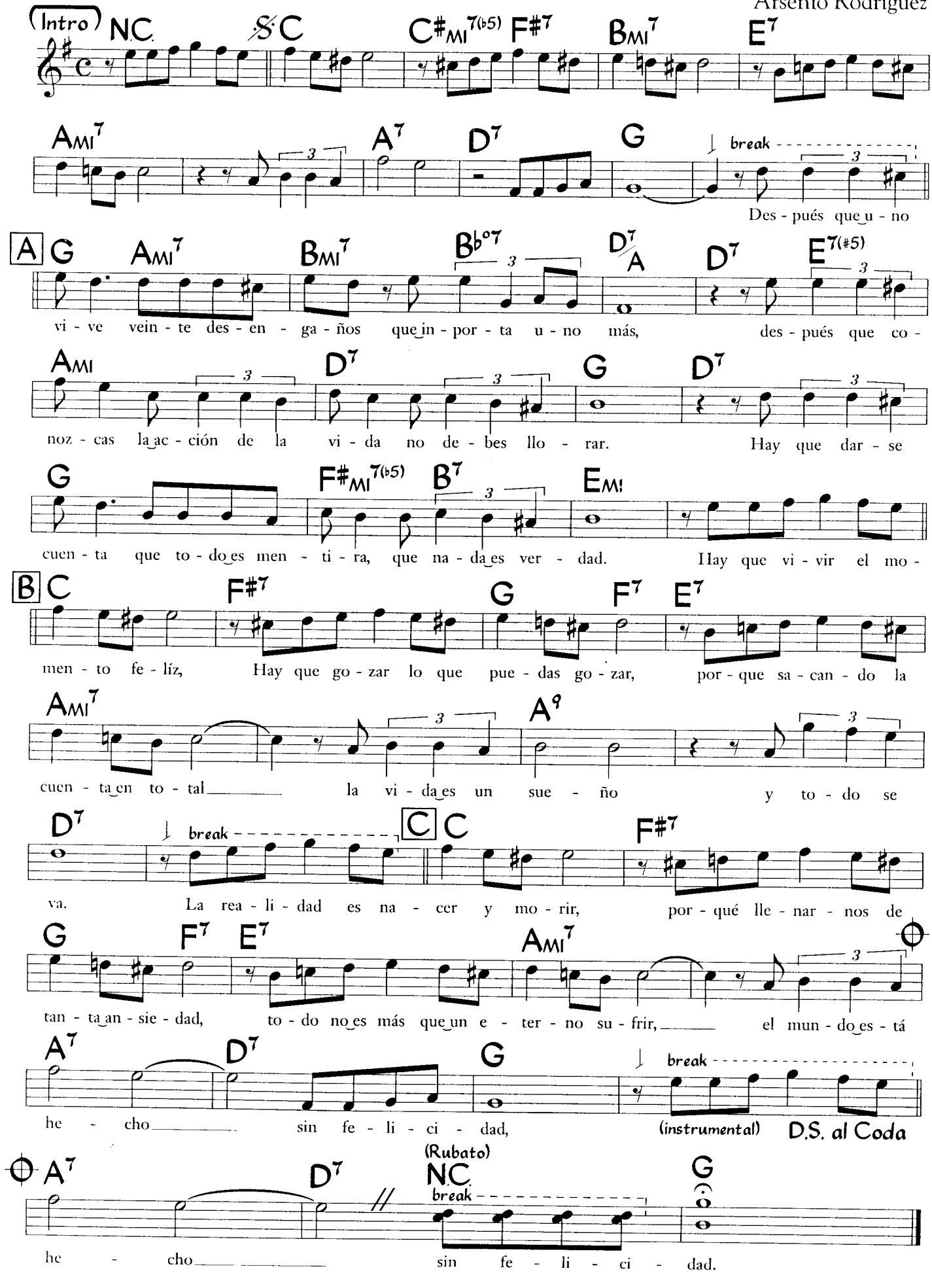

D
son tie - ne más sa - bor que el ron, ta - ba - co y la ca - ña; or -
E7(♭9)
(pn. 8va)
Ami Ami7
(sample bs.) (pn. montuno)
as is
gu - llo - so de su he - ren - cia de A - fri - ca, Cu - ba y Es - pa - ña.
D7
(pn. 8va)
G F7
(Solos)
(Trp. 3x's Vocal 3x's)
(etc.)
as is
(6x's)
E7(♭9) (pn. 8va) Ami Ami7 D7 D7sus (pn. 8va) G F7
(after 6x's) D.S. al Coda
G F7 E octaves
(bs.)
(tutti)
E
(Tres solo)
E7
(pn. 8va)
Ami Ami7
D7 D7sus
1. D7 (pn. 8va) G F7
2. N.C. (pn./ tres 8va)
D octs. G octs. (+ horns 8va)
(tutti)
F
(Solos)
(pn.)
G6 Ami D7 G
(bs./pn.)
2
2
(Vamp & solo till cue)


G
(On cue) (Mambo)
(trbs.)
G AMI D7 G
(pn. 8va bs.)
2
(pn. & bs. continue figure till J)
H
1.
2.
(trps./saxes octaves)
3
La pa - tria del
G AMI D7 G G AMI D7 G D7 G
(trbs.)
I
(Trp. solo)
G AMI D7 G (3x's) G
(Trp. solo continued)
AMI D7 G
son, la pa - tria del (son.)
(1st x only)
(Vamp & solo till cue)
J
(On cue) (Vocal solo)
(omit 1st x)
(son.)
Till cue
La pa - tria del
On cue
(pn.)
G AMI D7 G D7
(pn. 8va bs.)
(bs.)
K
3
(horns, octaves)
C D7 G F13 E7 AMI
(horns/pn./tres)
N.C.
break
D octs. G octs.
(tutti)

La Vida Es Un Sueño

Bolero ♩ = 104

Arsenio Rodríguez



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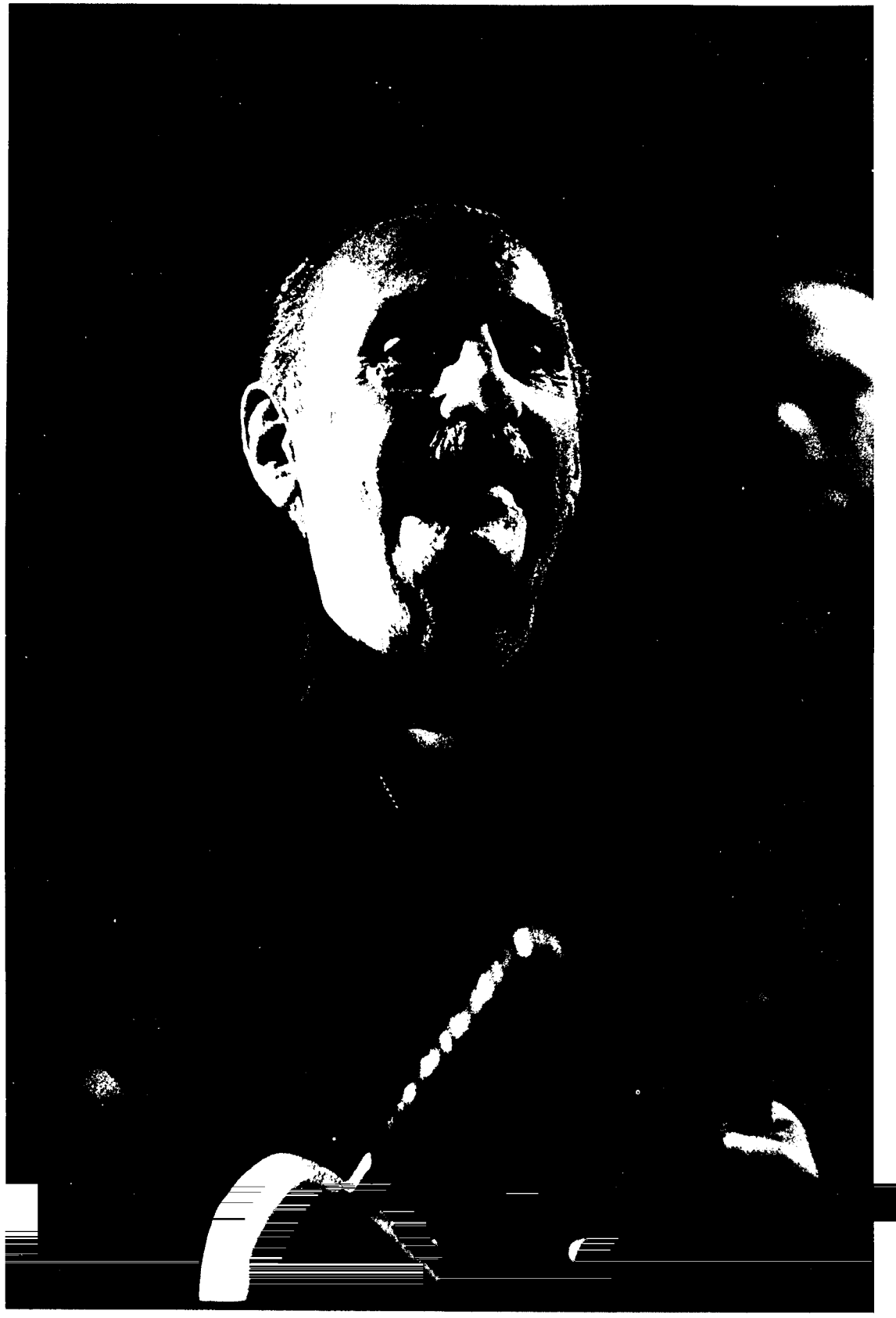

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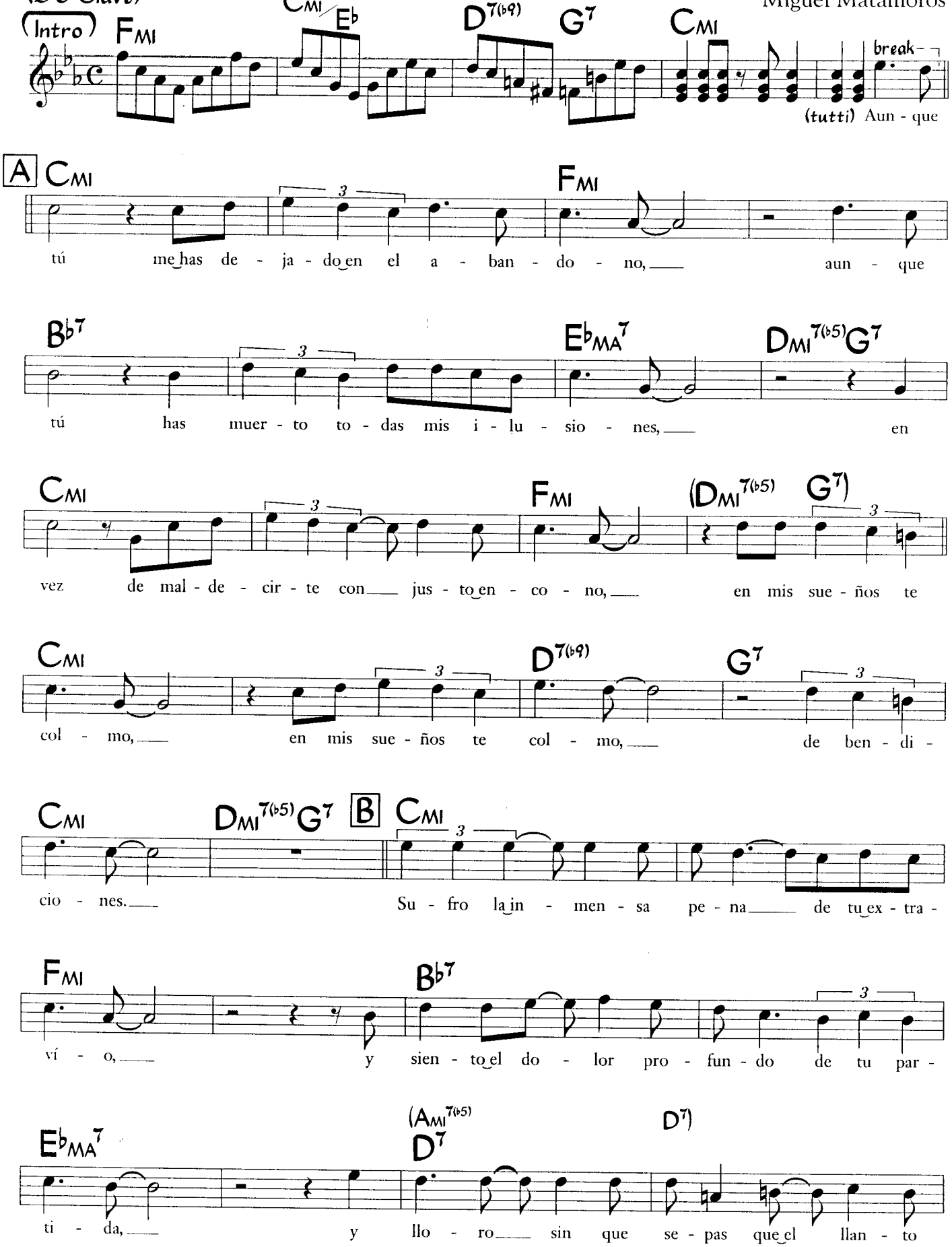
MANNY OQUENDO

Lágrimas Negras

Bolero-Son ♩ = 100
(2-3 Clave)

Miguel Matamoros



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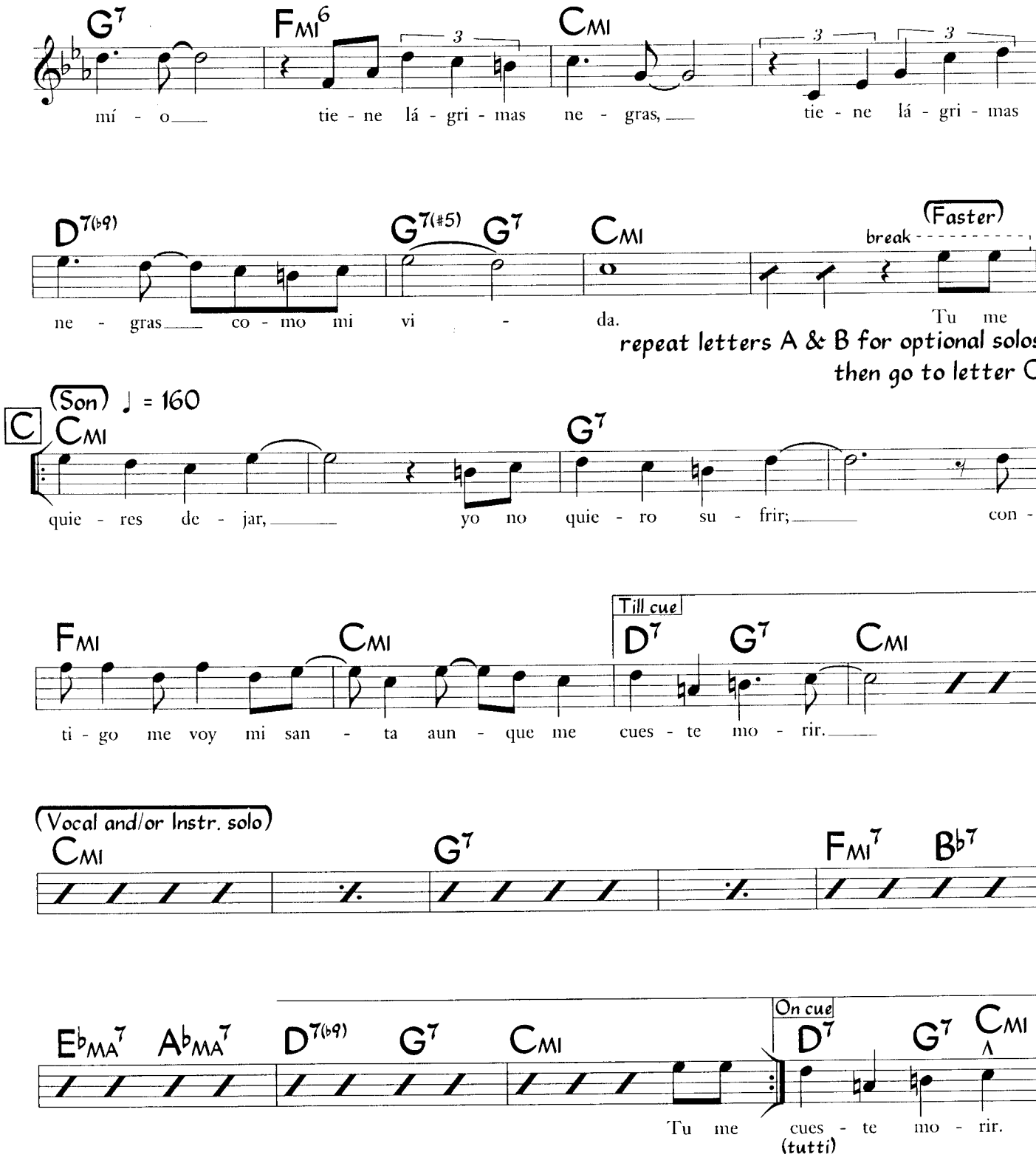
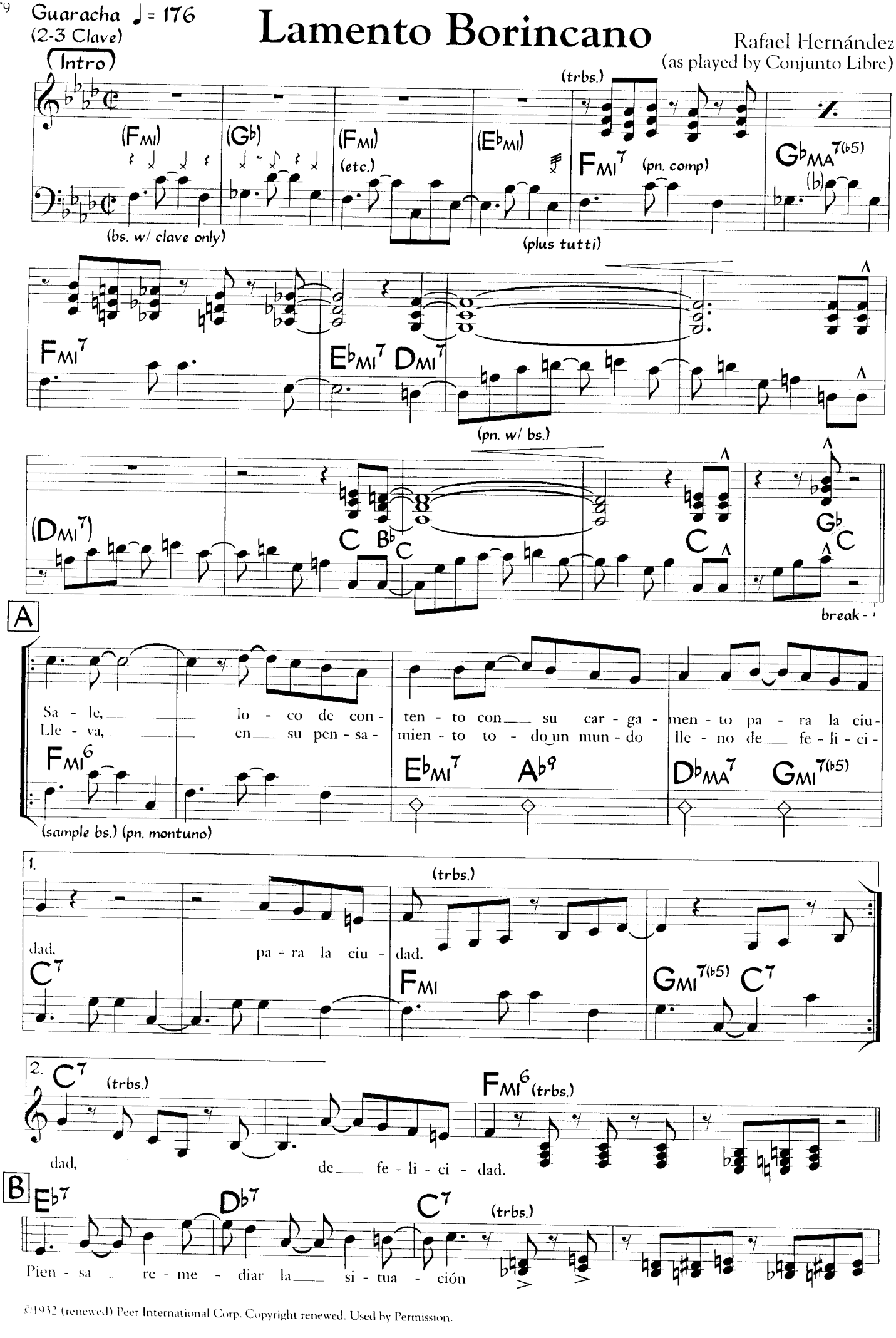

G7
FMI6
CMI
mí - o
tie - ne lá - gri - mas ne - gras,
tie - ne lá - gri - mas
D7(b9)
G7(#5)
G7
CMI
break
(Faster)
ne - gras co - mo mi vi - da.
Tu me
repeat letters A & B for optional solos
then go to letter C
C
(Son) ♩ = 160
CMI
G7
quie - res de - jar, yo no quie - ro su - frir; con -
FMI
CMI
Till cue
D7
G7
CMI
ti - go me voy mi san - ta aun - que me cues - te mo - rir.
(Vocal and/or Instr. solo)
CMI
G7
FMI7
Bb7
EbMA7
AbMA7
D7(b9)
G7
CMI
On cue
D7
G7
CMI
Tu me cues - te mo - rir.
(tutti)

Guaracha ♩ = 176
(2-3 Clave)

Lamento Borincano

Rafael Hernández
(as played by Conjunto Libre)



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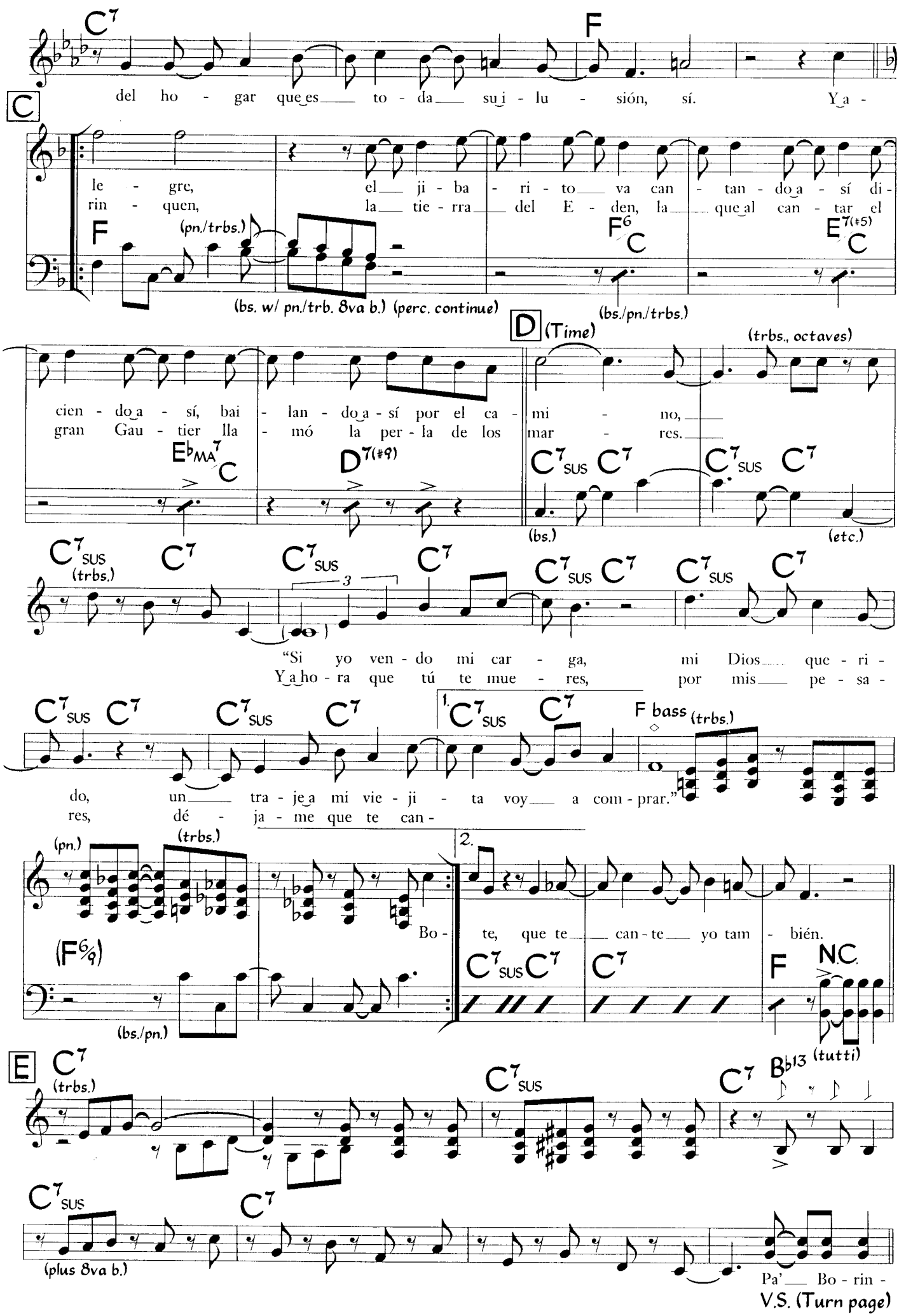
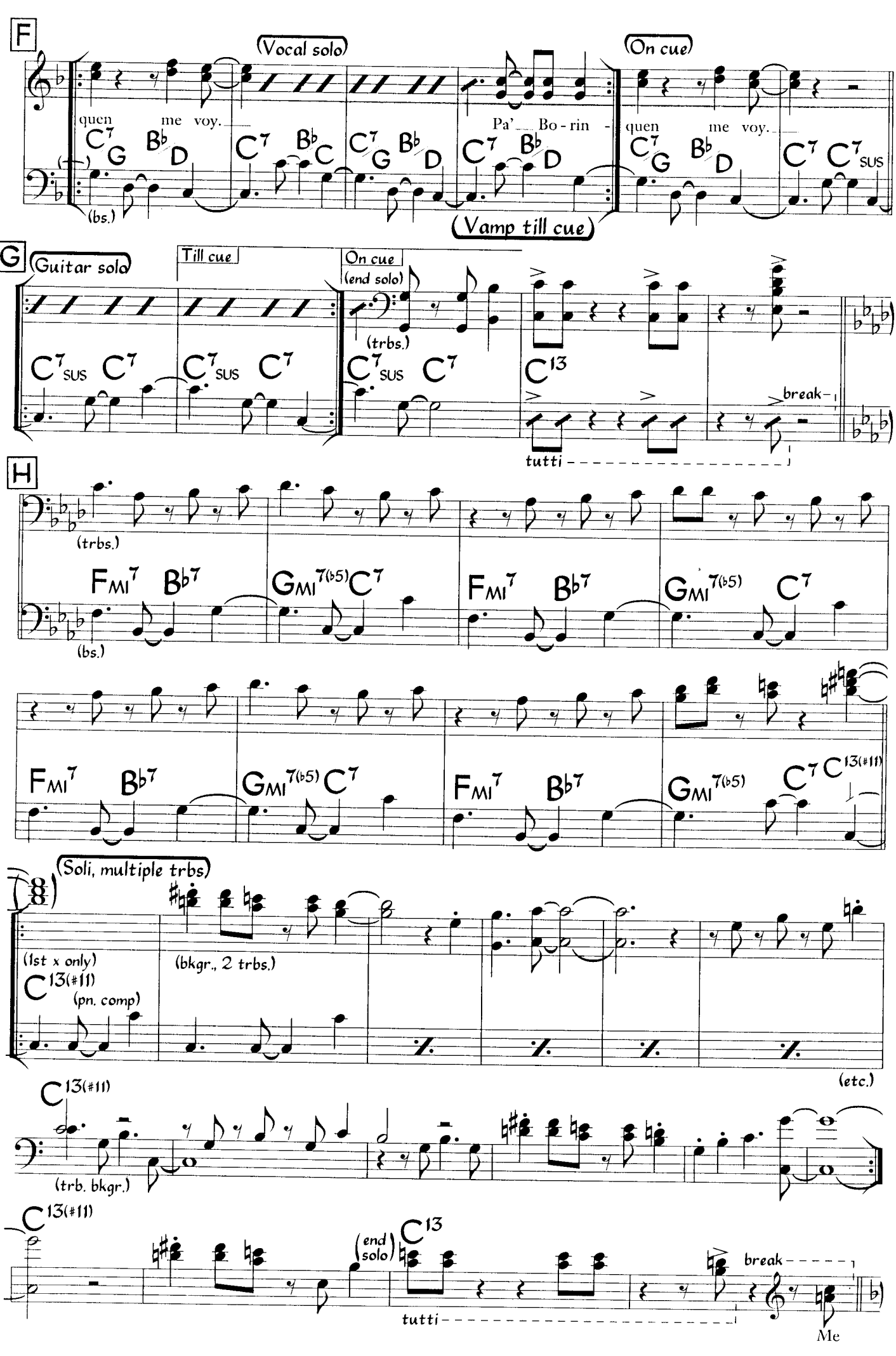
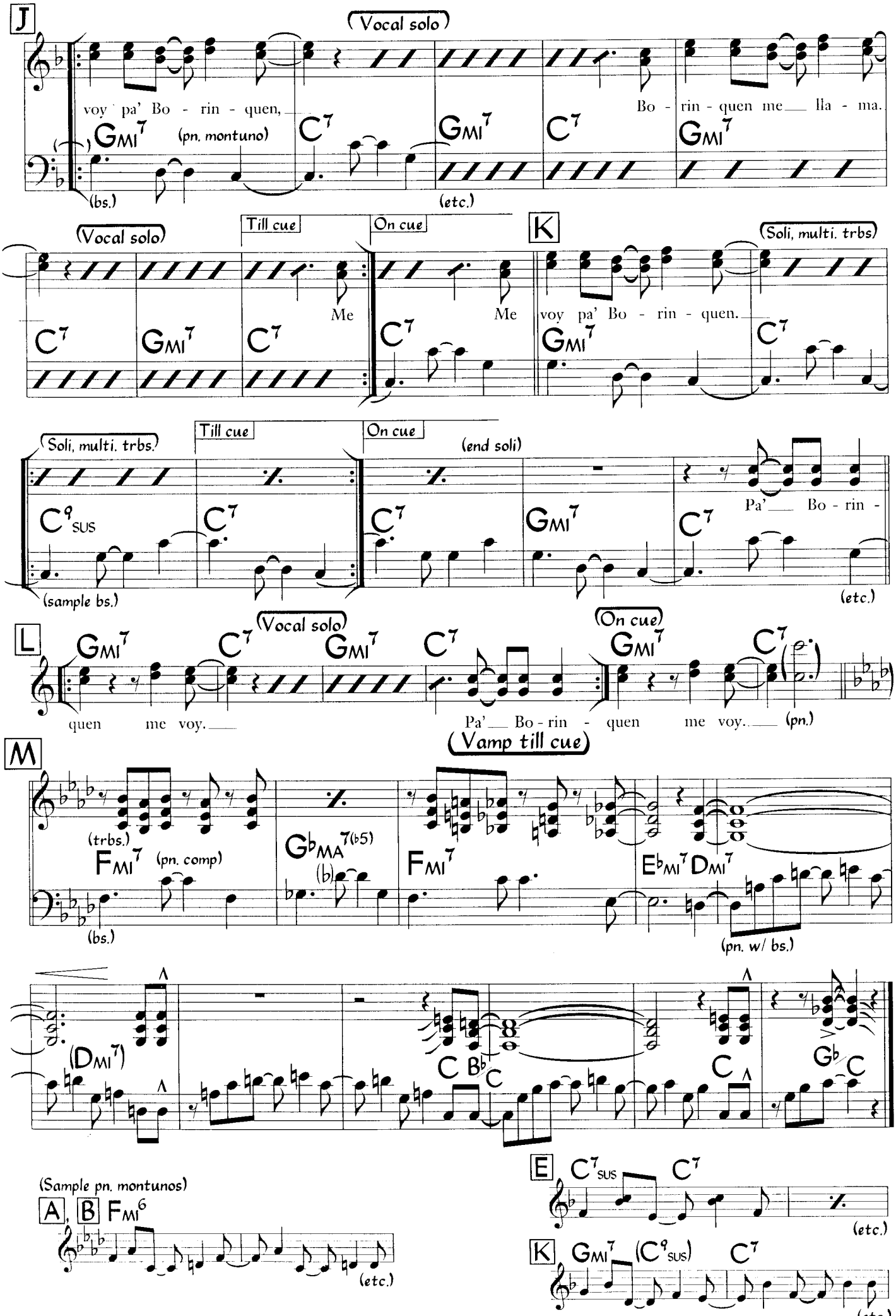

C7
del ho - gar que es to - da su - ji - lu - sión, sí. Ya -
F
C
le - gre, el ji - ba - ri - to va can - tan - do a - sí di -
rin - quen, la tie - rra del E - den, la que al can - tar el
F
(pn./trbs.)
(bs. w/ pn./trb. 8va b.) (perc. continue)
F6
C
(bs./pn./trbs.)
E7(#5)
C
D (Time)
(trbs., octaves)
cien - do a - sí, bai - lan - do a - sí por el ca - mi - no,
gran Gau - tier lla - mó la per - la de los mar - res.
EbMA7
C
D7(#9)
C7SUS C7
(bs.)
(etc.)
C7SUS
(trbs.)
C7
"Si yo ven - do mi car - ga, mi Dios que - ri -
Ya ho - ra que tú te mue - res, por mis pe - sa -
do, un tra - je a mi vie - ji - ta voy a com - prar."
res, dé - ja - me que te can -
1.
2.
F bass (trbs.)
(pn.)
(trbs.)
Bo -
te, que te can - te yo tam - bién.
(F6/9)
(bs./pn.)
F
NC.
(tutti)
E
C7
(trbs.)
C7SUS
Bb13
(plus 8va b.)
Pa' Bo - rin -
V.S. (Turn page)

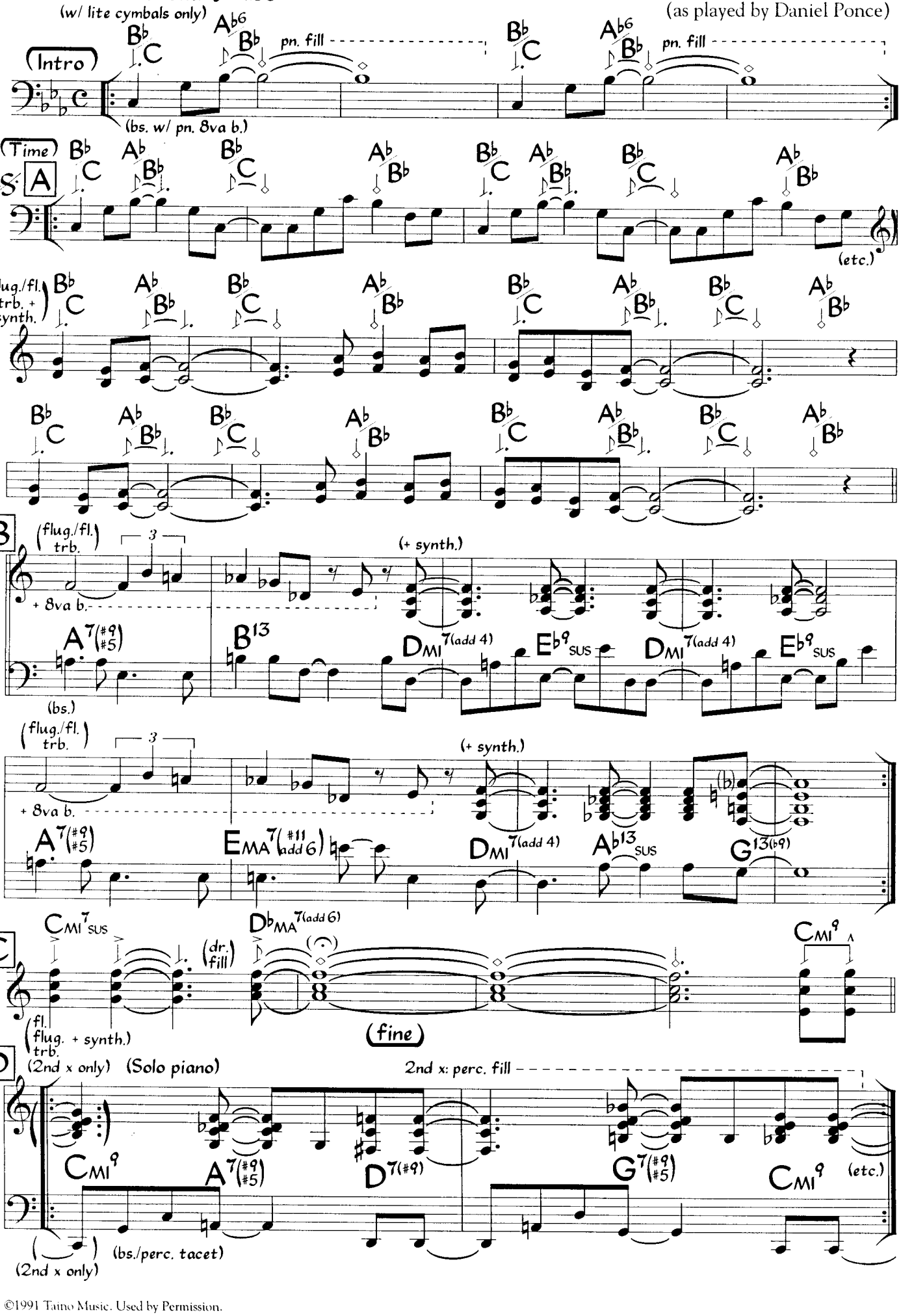

F
Vocal solo
On cue
quen me voy.
Pa' Bo - rin -
quen me voy.
C7 G Bb D
C7 Bb C
C7 G Bb D
C7 Bb D
C7 G Bb D
C7 C7SUS
(bs.)
(Vamp till cue)
G
Guitar solo
Till cue
On cue
(end solo)
(trbs.)
C7SUS C7
C7SUS C7
C7SUS C7
C13
break
tutti
H
(trbs.)
FMI7 Bb7
GMI7(b5) C7
FMI7 Bb7
GMI7(b5)
(bs.)
FMI7 Bb7
GMI7(b5) C7
FMI7 Bb7
GMI7(b5) C7 C13(#11)
Soli, multiple trbs
(1st x only)
C13(#11)
(pn. comp)
(bkgr., 2 trbs.)
(etc.)
C13(#11)
(trb. bkgr.)
C13(#11)
(end solo)
C13
break
tutti
Me


J
(Vocal solo)
voy pa' Bo - rin - quen,
Bo - rin - quen me lla - ma.
GMI7
(pn. montuno)
C7
(bs.)
(etc.)
(Vocal solo)
Till cue
On cue
K
(Soli, multi. trbs)
Me
Me
voy pa' Bo - rin - quen.
(Soli, multi. trbs.)
Till cue
On cue
(end soli)
C9SUS
(sample bs.)
Pa' Bo - rin -
(etc.)
L
(Vocal solo)
(On cue)
quen me voy.
Pa' Bo - rin - quen me voy.
(pn.)
M
(Vamp till cue)
(trbs.)
FMI7
(pn. comp)
GbMA7(b5)
(bs.)
(pn. w/ bs.)
(DMI7)
C Bb C
C
Gb C
(Sample pn. montunos)
A, B FMI6
(etc.)
E
C7SUS
C7
(etc.)
K
GMI7
(C9SUS)
C7

Latin Perspective

Med. Cha-Cha-Chá ♩ = 128
(w/ lite cymbals only)

Oscar Hernández
(as played by Daniel Ponce)



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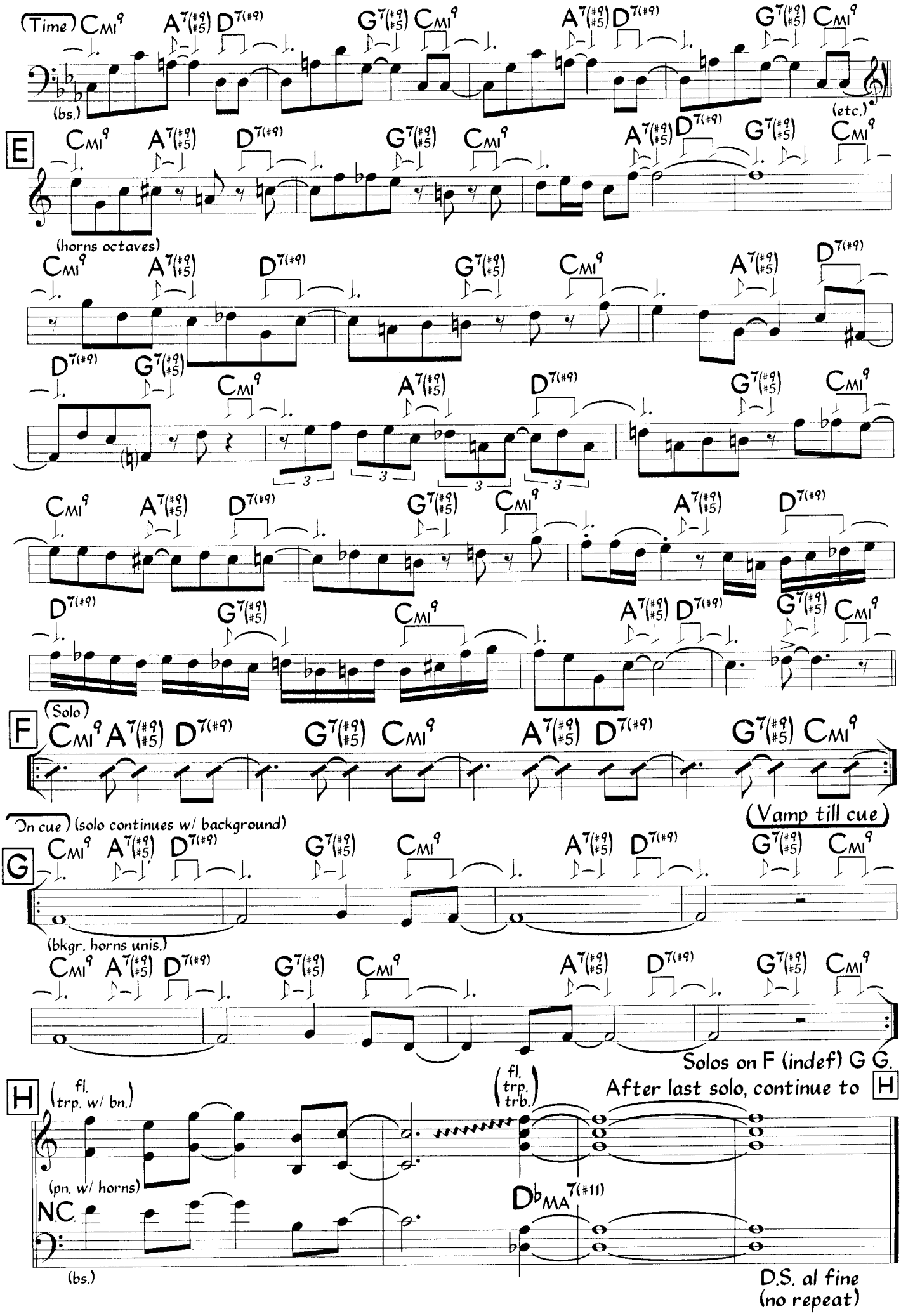
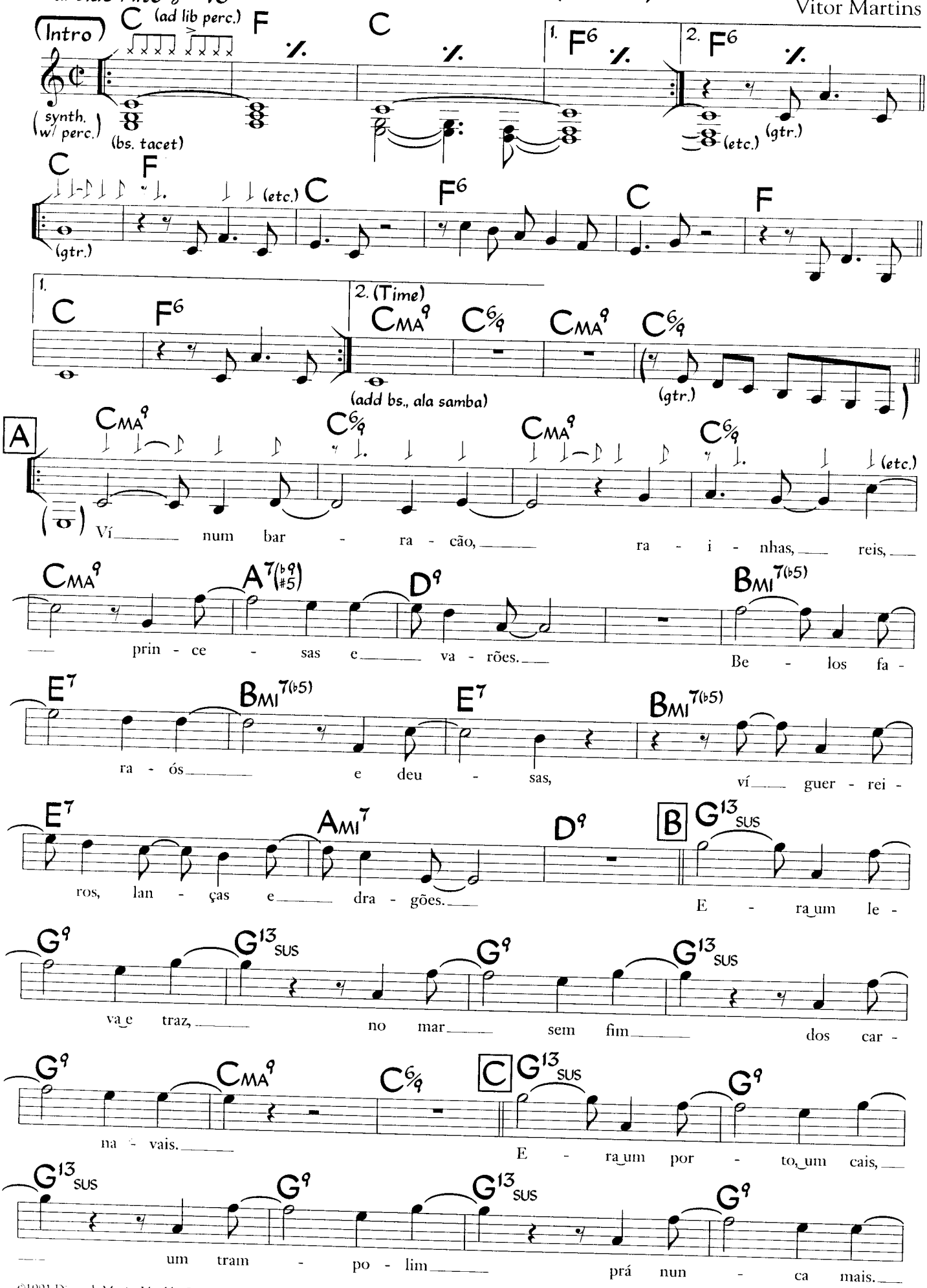

(Time)
(bs.)
(etc.)
E
(horns octaves)
F
(Solo)
On cue
(solo continues w/ background)
(Vamp till cue)
G
(bkgr. horns unis.)
Solos on F (indef) G G.
After last solo, continue to H
H
(fl. trp. w/ bn.)
(fl. trp. trb.)
(pn. w/ horns)
NC.
(bs.)
D.S. al fine
(no repeat)

Leva E Traz (Elis)

Ivan Lins
Vitor Martins

Partido Alto ♩ = 98



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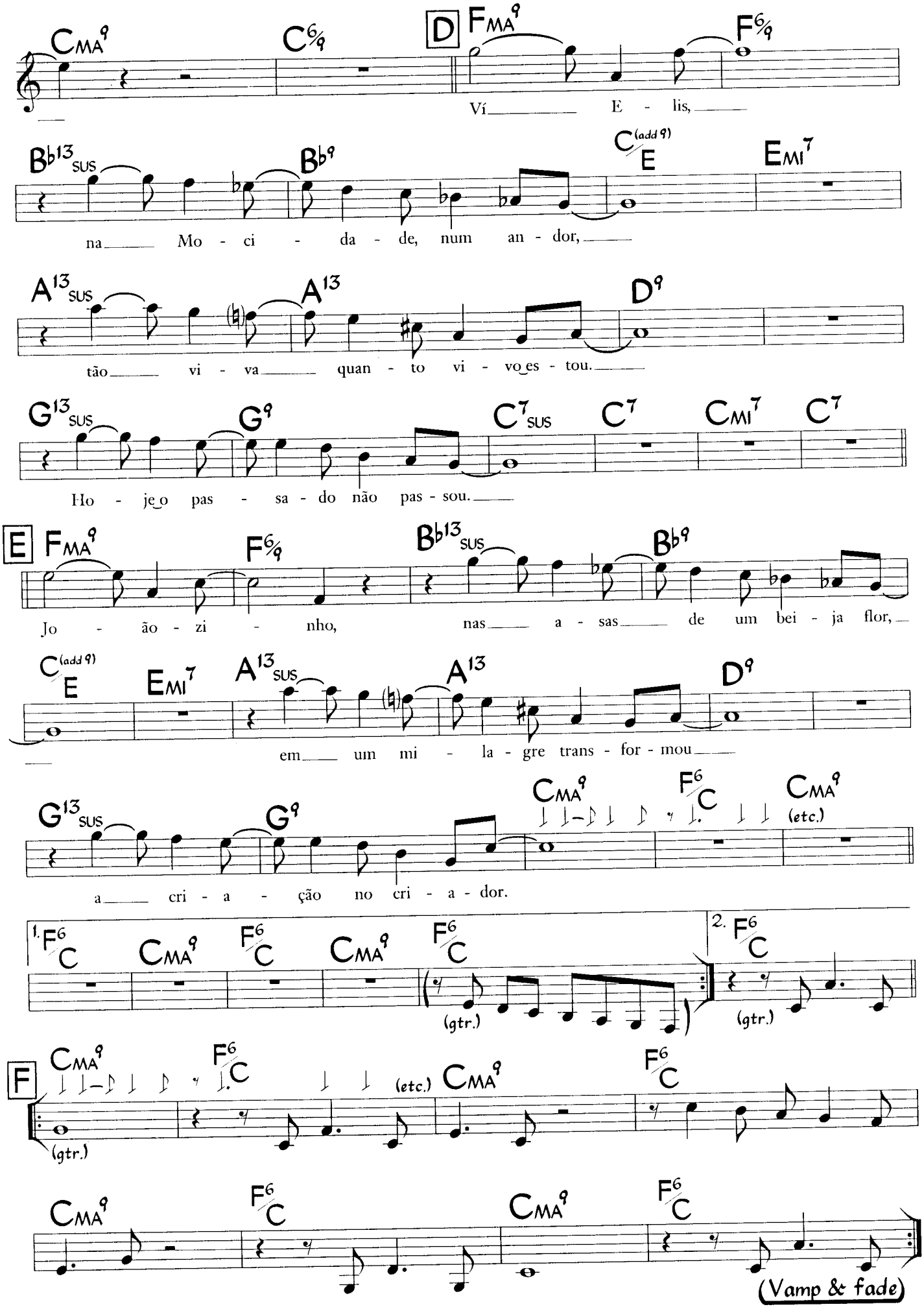
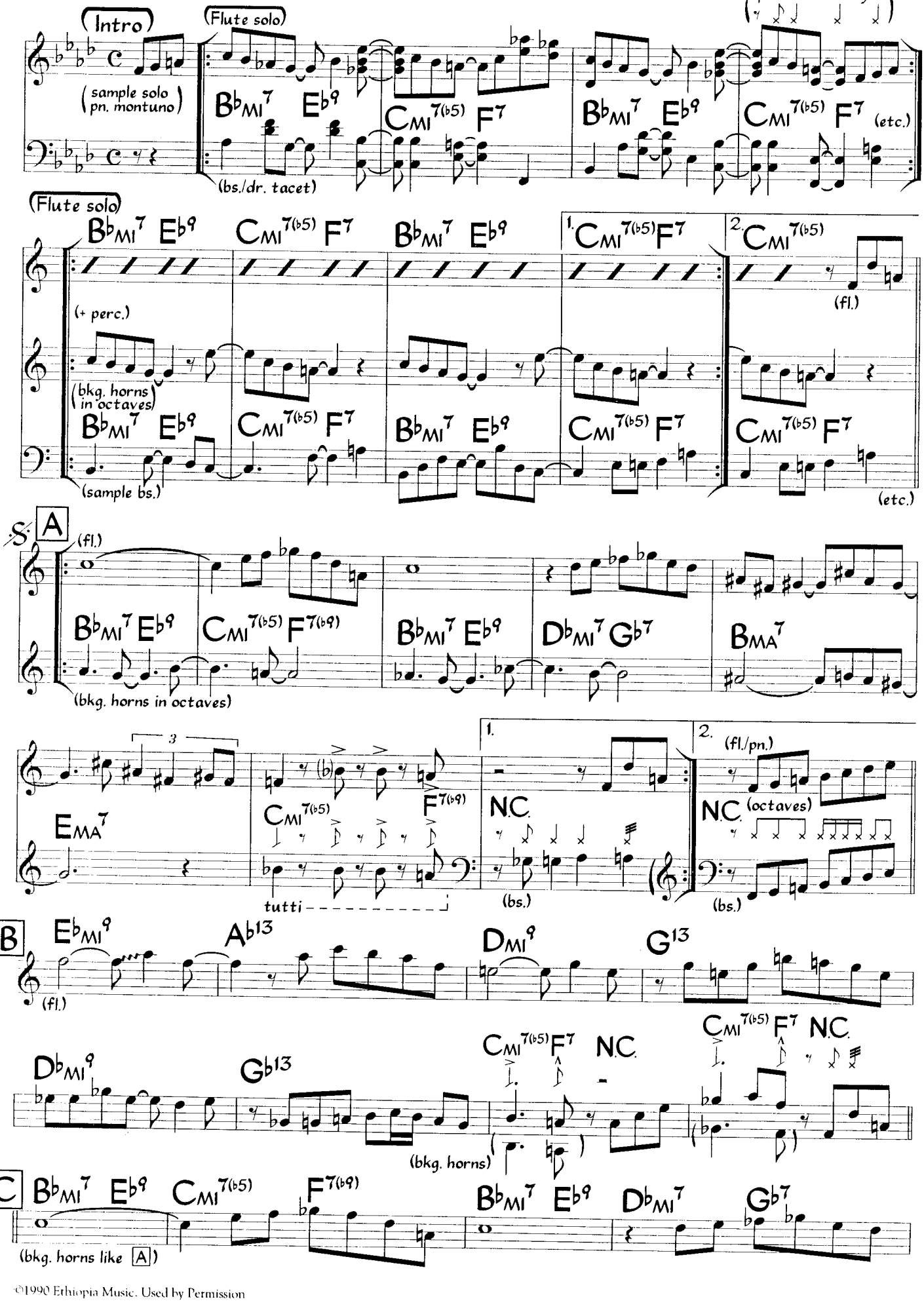

CMA9
C6/9
D
FMA9
F6/9
Ví E - lis,
B♭13SUS
B♭9
C/E(add 9)
EMI7
na Mo - ci - da - de, num an - dor,
A13SUS
A13
D9
tão vi - va quan - to vi - vo es - tou.
G13SUS
G9
C7SUS
C7
CMI7
C7
Ho - je o pas - sa - do não pas - sou.
E
FMA9
F6/9
B♭13SUS
B♭9
Jo - ão - zi - nho, nas a - sas de um bei - ja flor,
C/E(add 9)
EMI7
A13SUS
A13
D9
em um mi - la - gre trans - for - mou
G13SUS
G9
CMA9
F6/C
CMA9
(etc.)
a cri - a - ção no cri - a - dor.
1.
F6/C
CMA9
F6/C
CMA9
F6/C
(gtr.)
2.
F6/C
(gtr.)
F
CMA9
F6/C
(etc.)
CMA9
F6/C
(gtr.)
CMA9
F6/C
CMA9
F6/C
(Vamp & fade)

Linda Chicana

Mark Levine
(as played by Tito Puente)

Cha-Cha-Chá ♩ = 132



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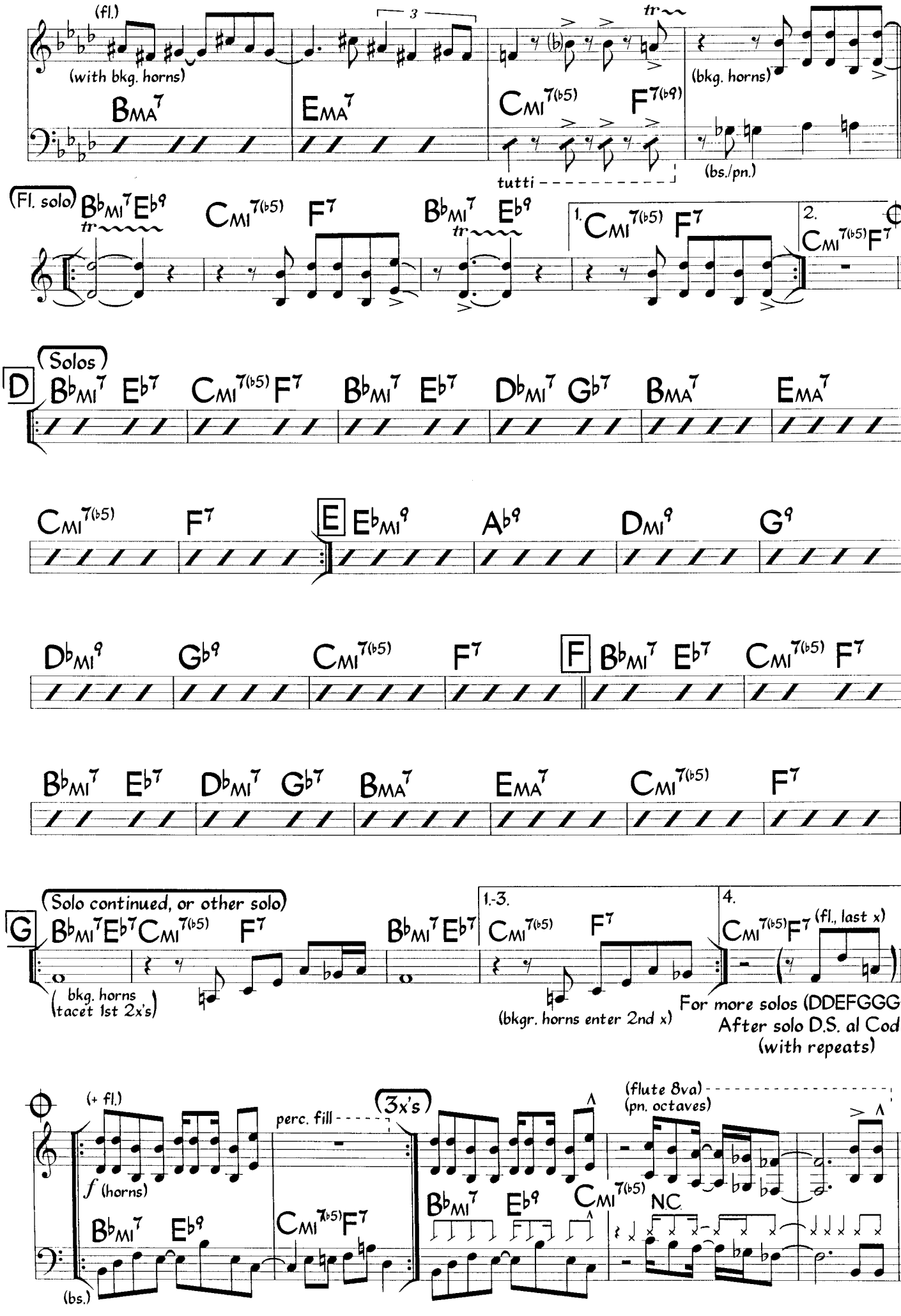
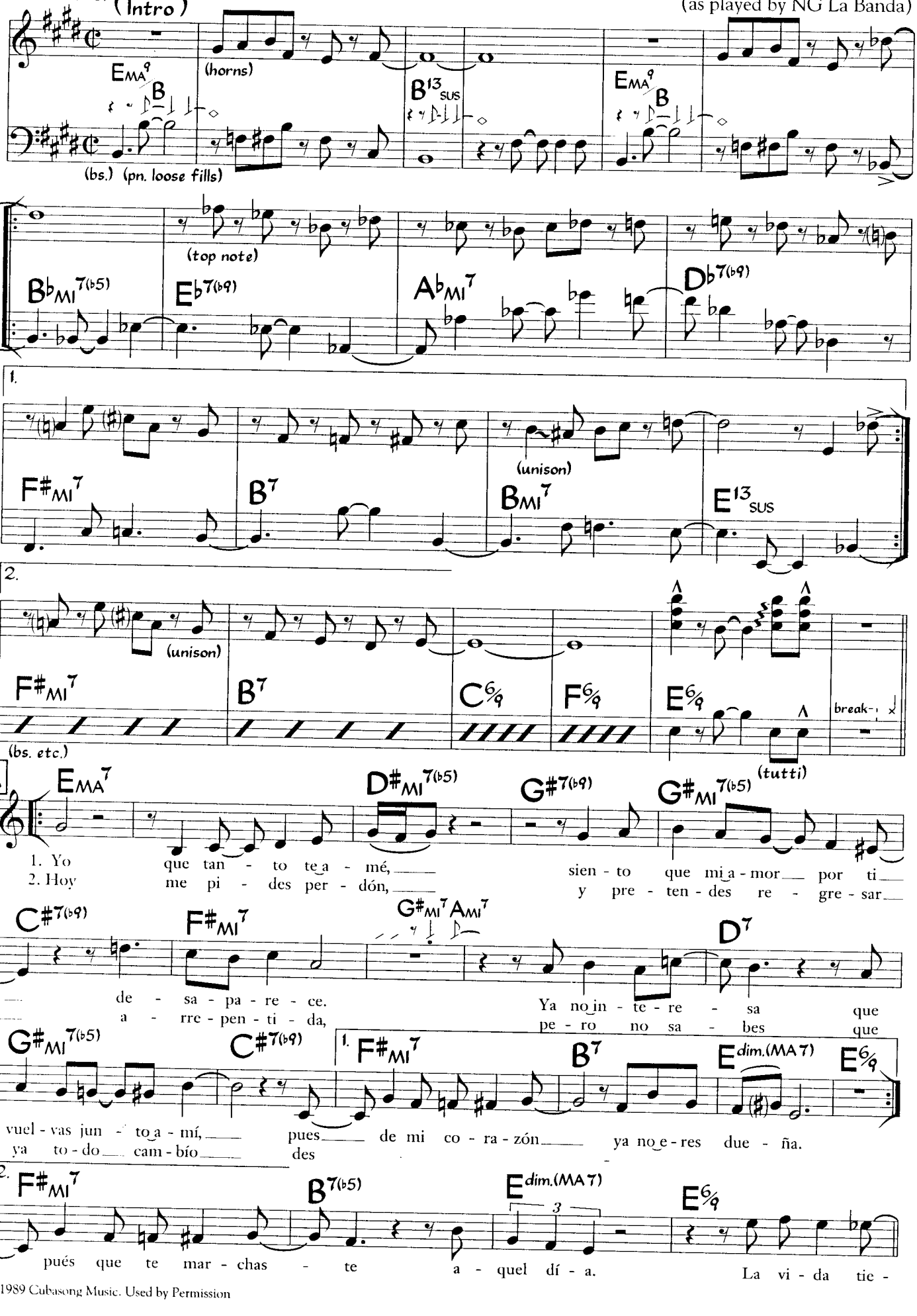

(fl.)
(with bkg. horns)
BMA7
EMA7
CMI7(b5)
F7(b9)
tutti
(bkg. horns)
(bs./pn.)
(Fl. solo)
BbMI7 Eb9
CMI7(b5)
F7
1.
2.
D
Solos
BbMI7 Eb7
DbMI7 Gb7
E
EbMI9
Ab9
DMI9
G9
F
G
Solo continued, or other solo
bkg. horns tacet 1st 2x's
1.-3.
4.
(fl., last x)
(bkgr. horns enter 2nd x)
For more solos (DDEFGGGG)
After solo D.S. al Coda
(with repeats)
(+ fl.)
perc. fill
3x's
(flute 8va)
(pn. octaves)
f (horns)
N.C.
(bs.)

Lo Que Siento Es Le Lo Lay

Bomba-Son ♩ = 192
(2-3 Clave)

Dagoberto González
(as played by NG La Banda)



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B

$B\flat_{MI}^{7(\flat5)}$ $E\flat^{7(\flat9)}$ $A\flat_{MI}^{7}$ $D\flat^{7(\flat9\,\#5)}$

ne-in-stan-tes que se han he-cho pa-ra dis-fru-tar, mo-men-tos

$F\#_{MI}^{7}$ B^{7} B_{MI}^{7} E^{7}

de fe-li-ci-dad que no su-pis-te a-pro-ve-char. Y ahora vie-

$B\flat_{MI}^{7(\flat5)}$ $E\flat^{7(\flat9)}$ $A\flat_{MI}^{7}$ $D\flat^{7(\flat9)}$

nes a de-cir-me que qui-sie-ras co-men-zar, cuan-

$F\#_{MI}^{7}$ B^{7} C^{6}_{9}

do ya de tus be-sos me he ol-vi-da-do.

(horns)

F^{6}_{9} N.C. B^{13} A^{13} B_{MI}^{7} C A_{MA}^{9}

(bs.) tutti

C

A_{MA}^{7} $A\#_{MI}^{7(\flat5)}$ $D\#^{7(\flat9)}$ $G\#_{MI}^{7}$ $(G\#_{MI}^{7(\flat5)})$ $C\#^{7(\flat9)}$

Y vol-ver cuan-do ya lo nues-tro ter-mi-nó,

$F\#_{MI}^{7}$ B^{7} B_{MI}^{7} 1. C $B\flat$

pa-ra qué, si el a-mor no ca-be en-tre tu y yo.

A_{MA}^{7} $B\flat_{MI}^{7(\flat5)}$ $E\flat^{7(\flat9)}$ $A\flat_{MI}^{7}$ $D\flat^{7(\flat9)}$

(horns, + 8va)

$F\#_{MI}^{7}$ B^{7} B_{MI}^{9} C $B\flat$

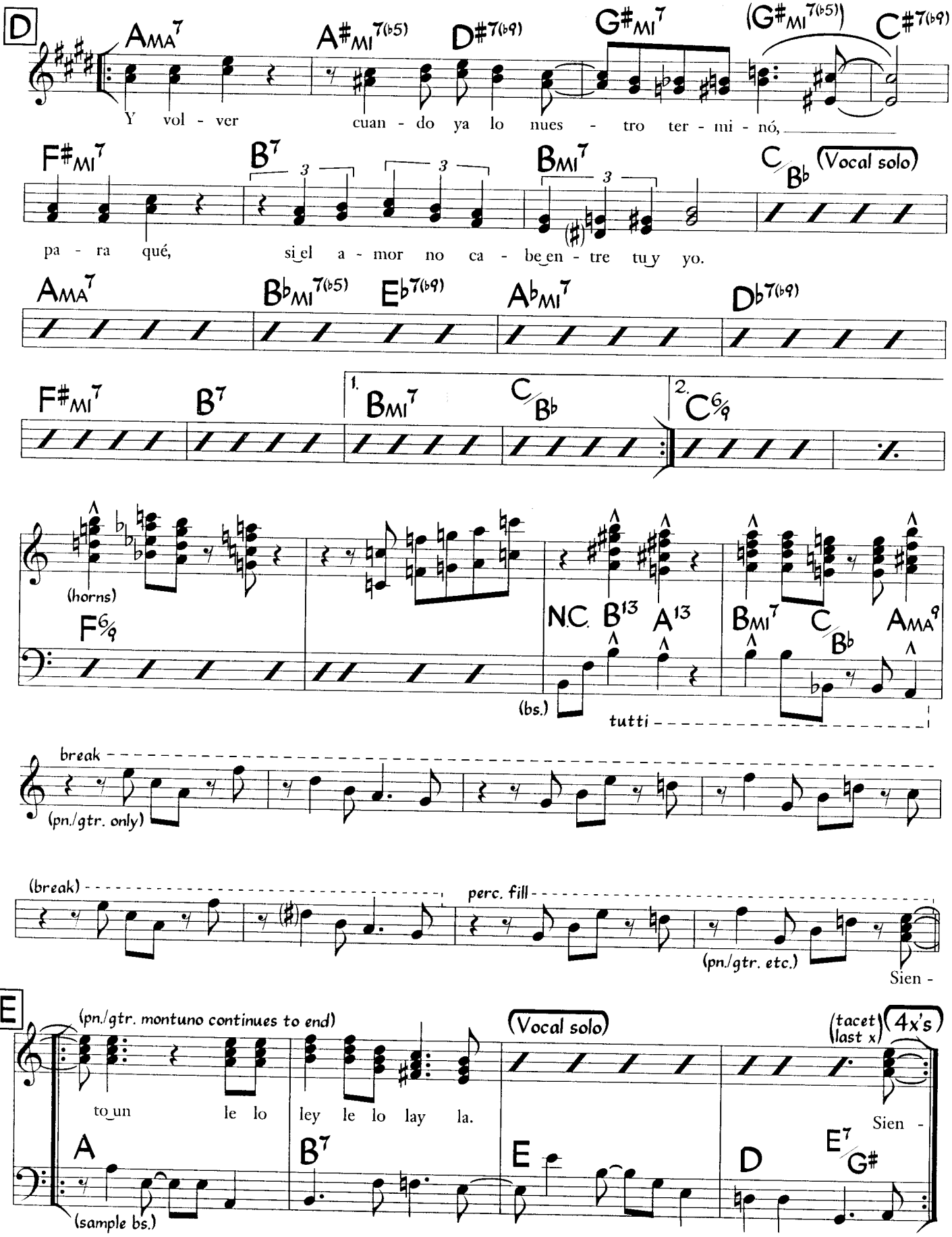
2. C $B\flat$ A_{MA}^{7} $B\flat_{MI}^{7(\flat5)}$ $E\flat^{7}$ $A\flat_{MI}^{7}$ $D\flat^{7(\flat9\,\#5)}$

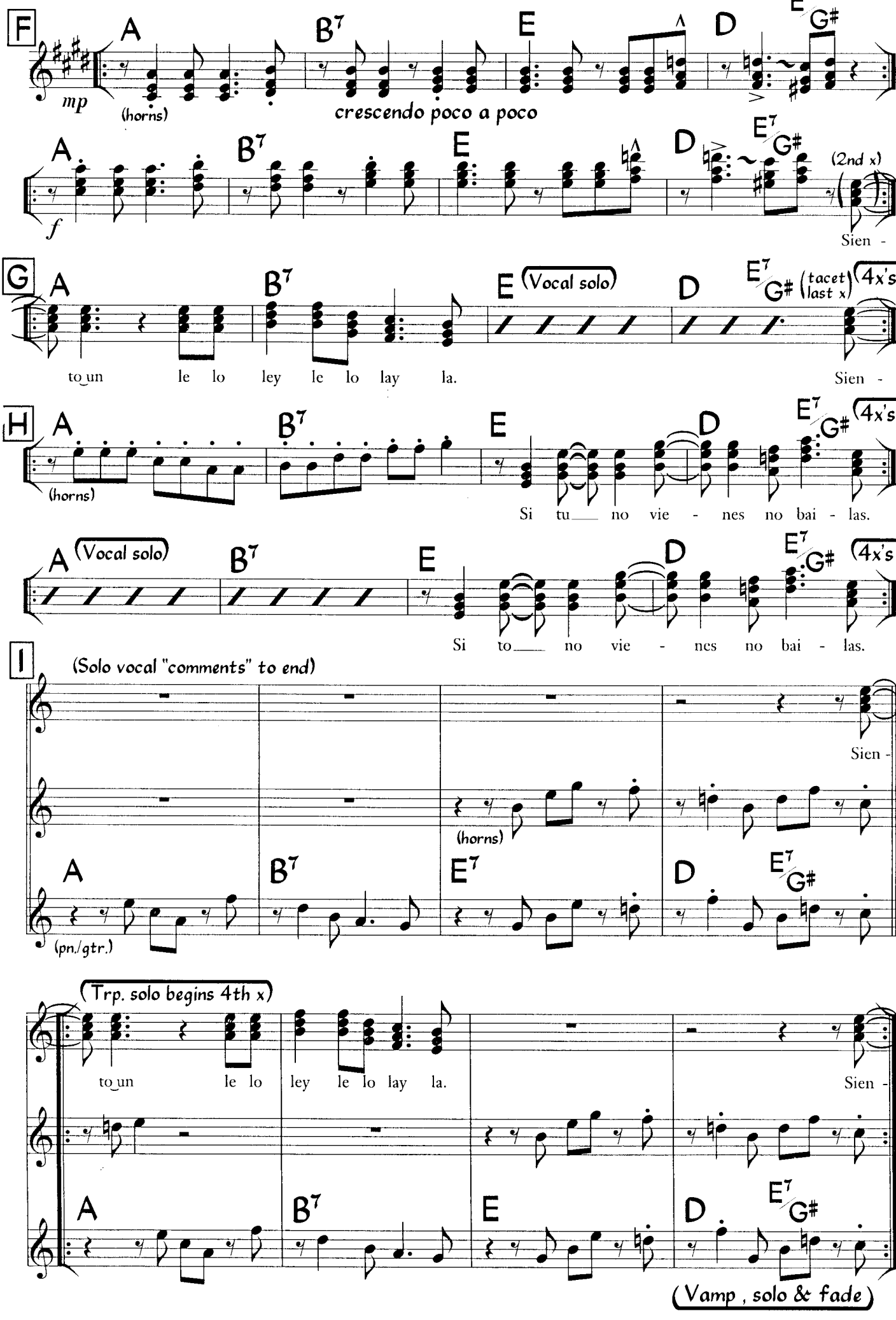
(horns) (top note)

$F\#_{MI}^{7}$ B^{7} B_{MI}^{7} C $B\flat$

(unison)

V.S. (turn page)

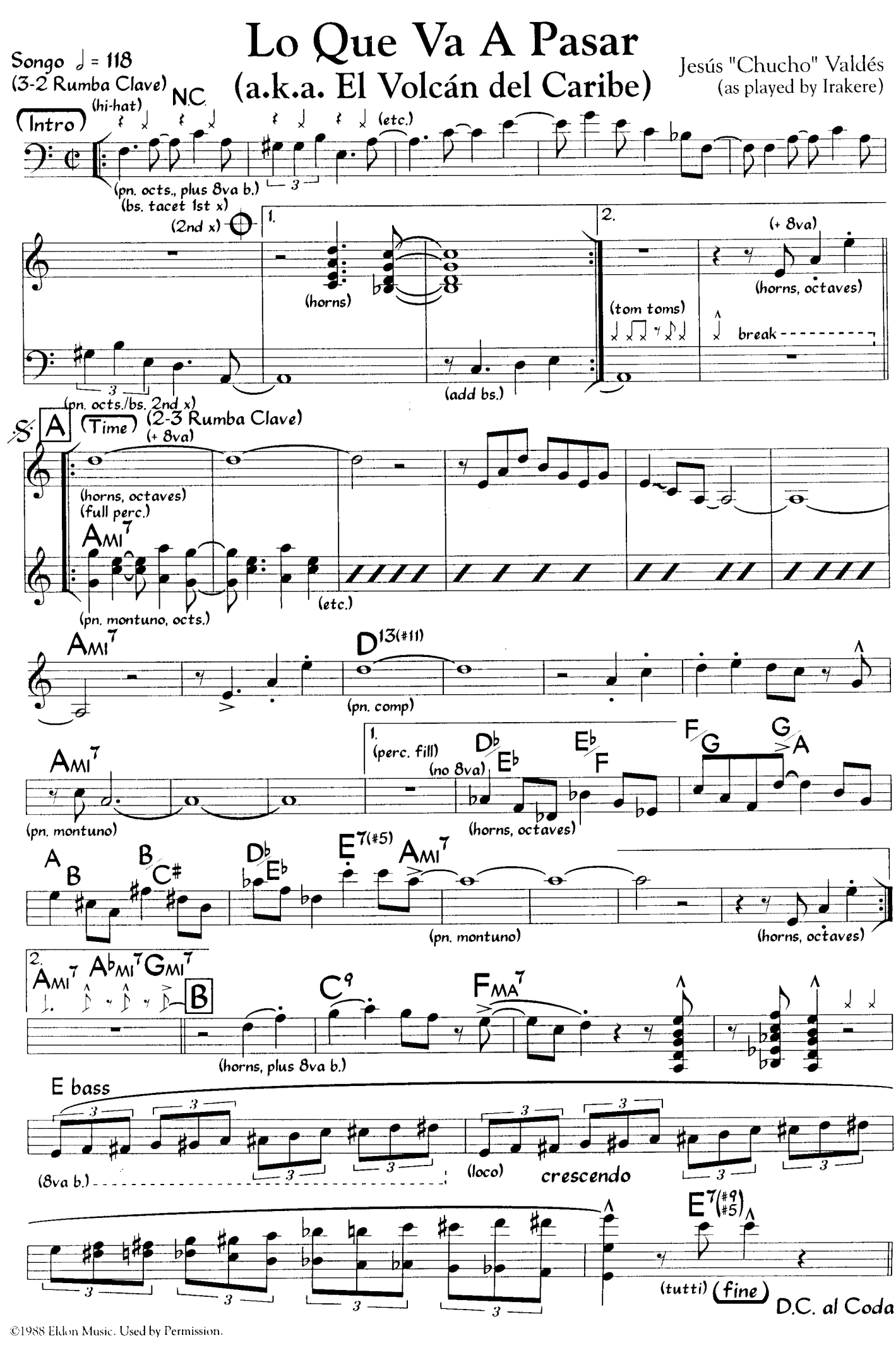

D
AMA7
A#MI7(b5)
D#7(b9)
G#MI7
(G#MI7(b5))
C#7(b9)
Y vol - ver cuan - do ya lo nues - tro ter - mi - nó,
F#MI7
B7
BMI7
C/Bb
(Vocal solo)
pa - ra qué, si el a - mor no ca - be en - tre tu y yo.
AMA7
Bb MI7(b5)
Eb7(b9)
Ab MI7
Db7(b9)
F#MI7
B7
1.
BMI7
C/Bb
2.
C6/9
(horns)
F6/9
N.C.
B13
A13
BMI7
C/Bb
AMA9
(bs.)
tutti
break
(pn./gtr. only)
(break)
perc. fill
(pn./gtr. etc.)
Sien -
E
(pn./gtr. montuno continues to end)
(Vocal solo)
(tacet last x)
4x's
to un le lo ley le lo lay la.
Sien -
A
B7
E
D
E7/G#
(sample bs.)


F
A
B7
E
D
E7
G#
mp
(horns)
crescendo poco a poco
f
(2nd x)
Sien -
G
(Vocal solo)
(tacet last x)
4x's
to un le lo ley le lo lay la.
Sien -
H
(horns)
Si tu no vie - nes no bai - las.
Si to no vie - nes no bai - las.
I
(Solo vocal "comments" to end)
(pn./gtr.)
(Trp. solo begins 4th x)
(Vamp, solo & fade)

Lo Que Va A Pasar
(a.k.a. El Volcán del Caribe)

Jesús "Chucho" Valdés
(as played by Irakere)

Songo ♩ = 118
(3-2 Rumba Clave)



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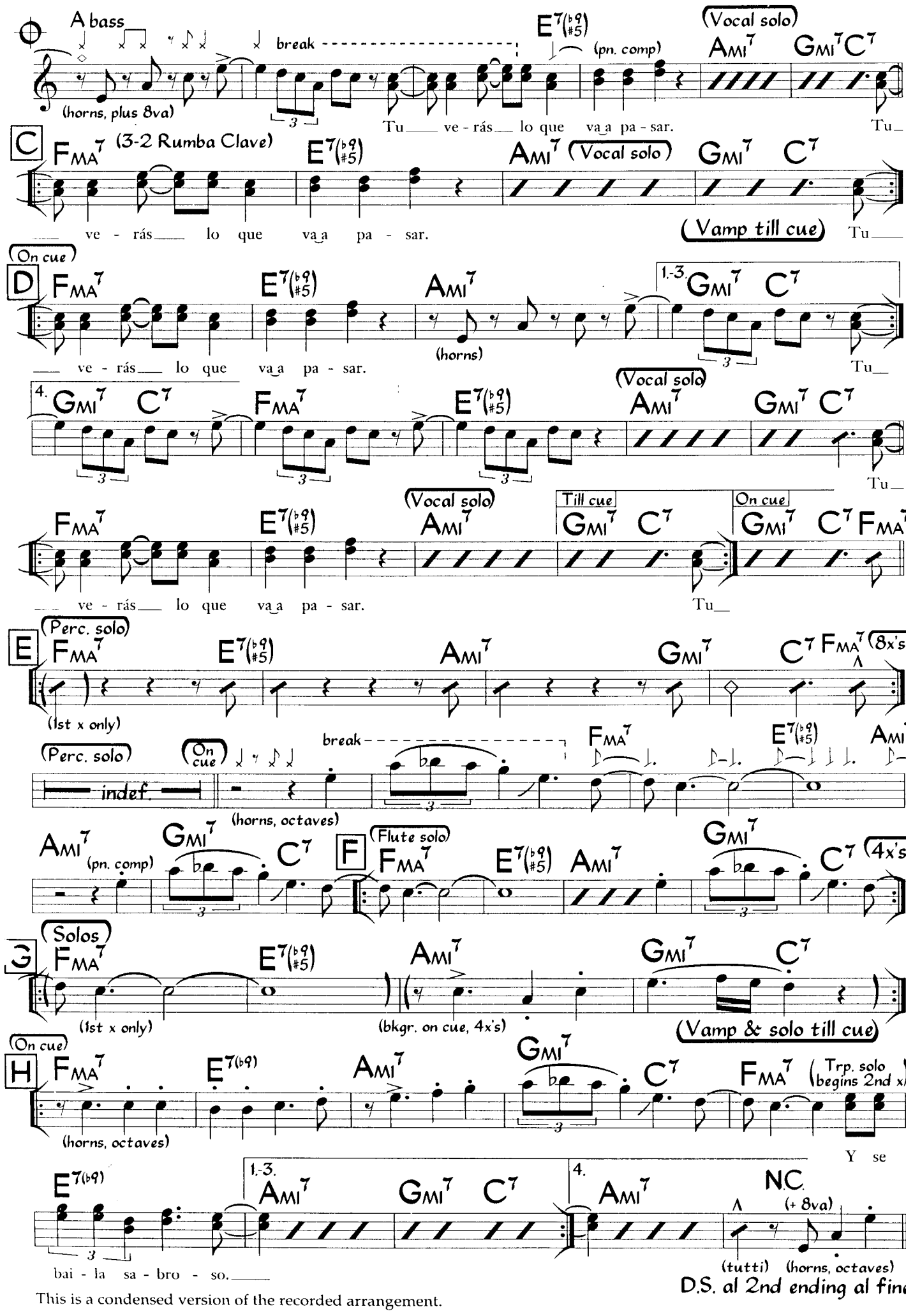


This is a condensed version of the recorded arrangement.

Lo Que Va A Pasar (Bass)

Songo ♩ = 118
(3-2 Rumba Clave)

(Intro) N.C. (Tacet) (w/ pn.)

(Time) (2-3 Rumba Clave)

A

Ami7

(sample)

Ami7

D13(#11)

Ami7

1.

Db/Eb Eb/F F/G G/A A/B B/C# Db/Eb E7(#5)

Ami7

2.

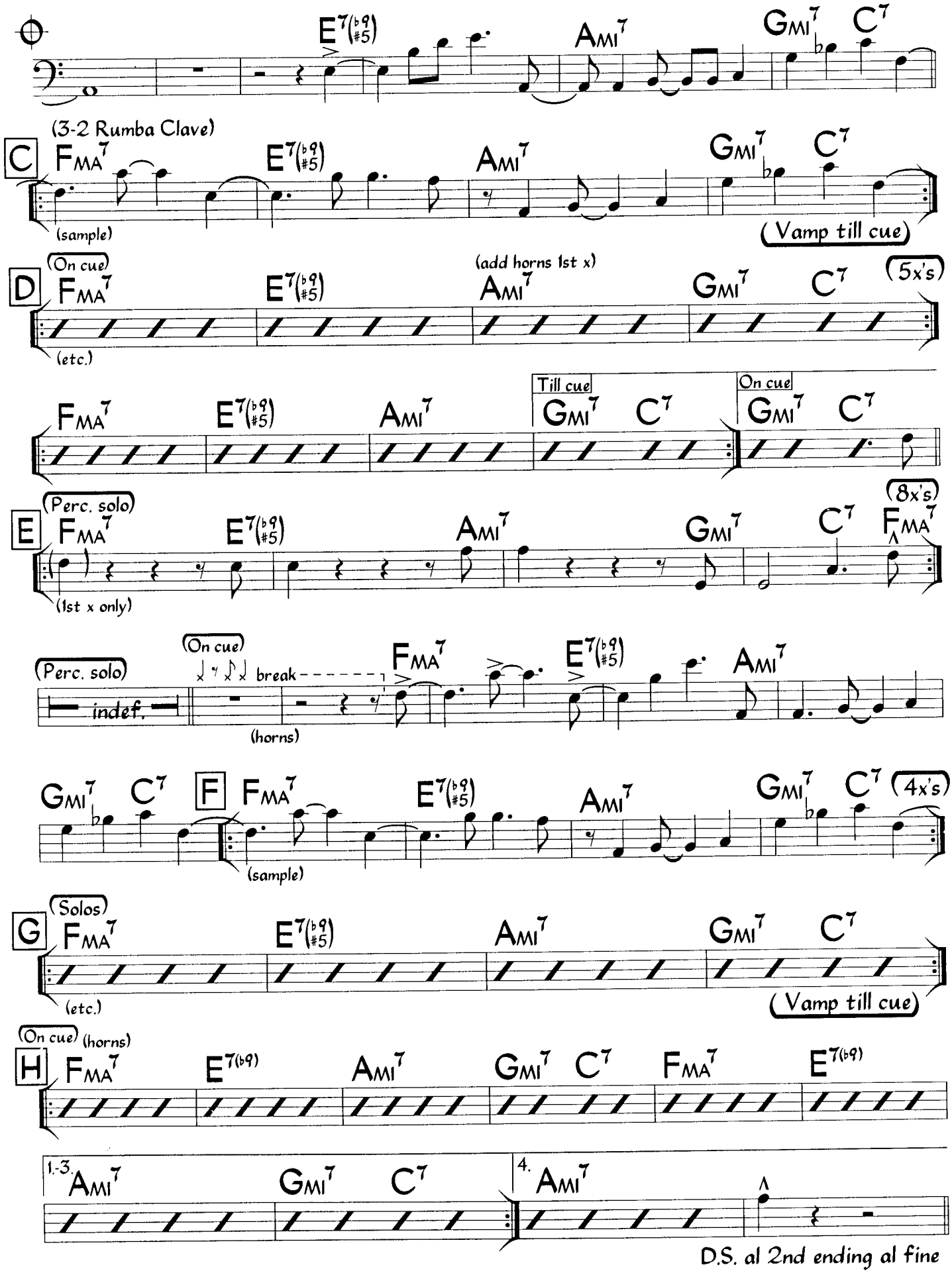
Ami7 Abmi7 Gmi7 B C9 FMA7

E bass

E7(#9 #5)

(fine)

D.C. al Coda



This is a condensed version of the recorded arrangement.

Look To The Sky

Medium-Slow Bossa Nova

Antonio Carlos Jobim

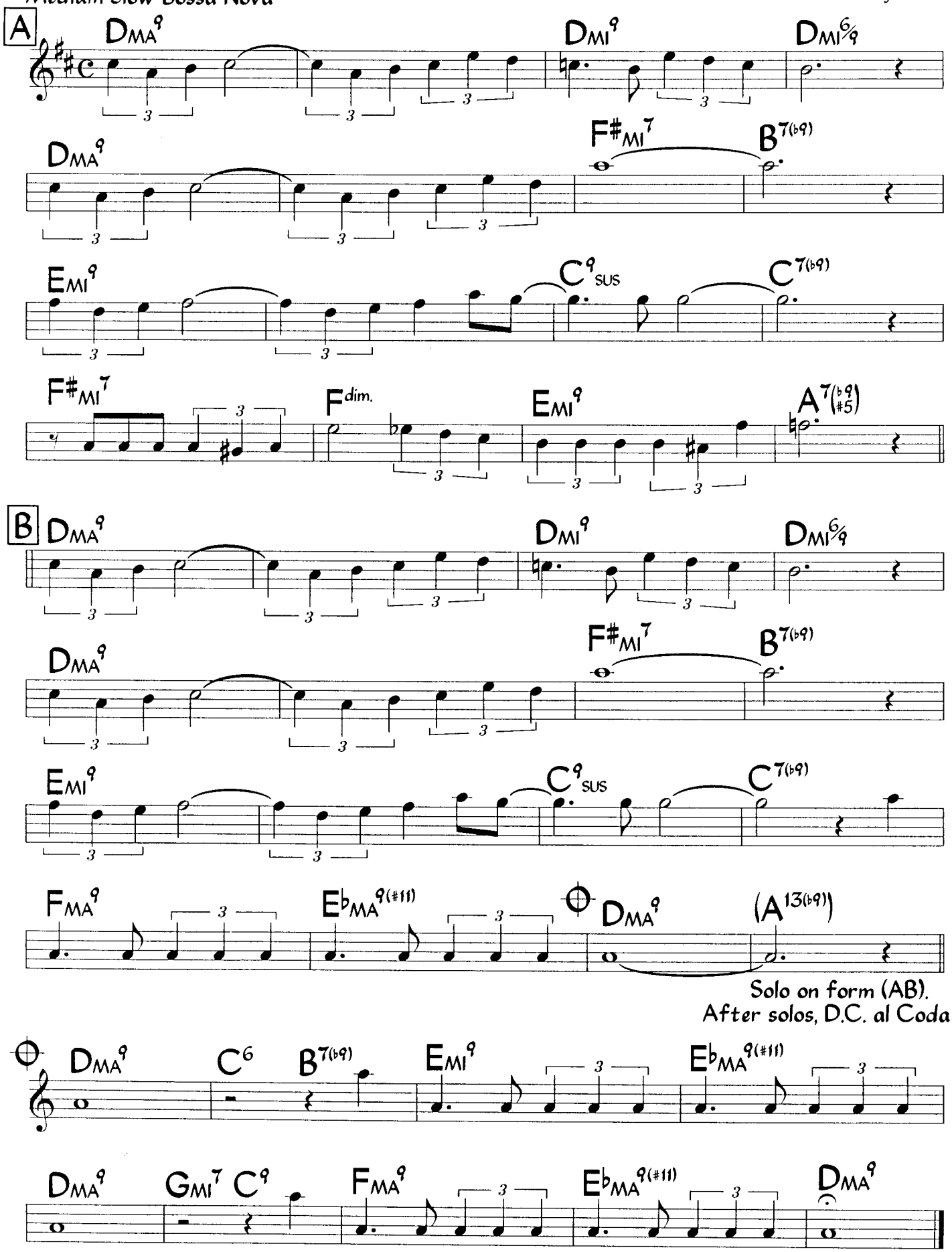


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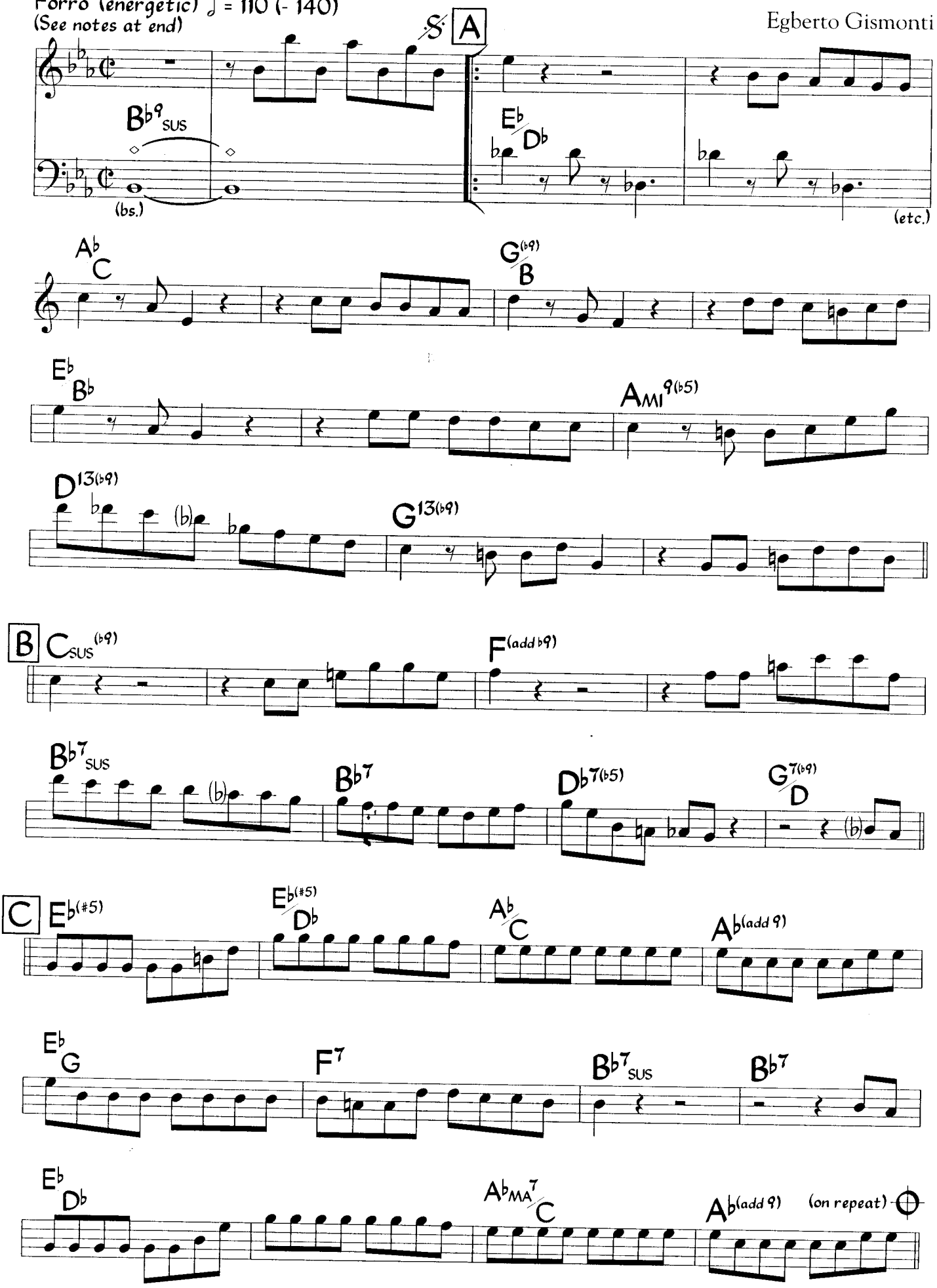
Photo by Robert Feinberg

TOM JOBIM & VINICIUS DE MORAES

Lôro

Forró (energetic) ♩ = 110 (- 140)
(See notes at end)

Egberto Gismonti



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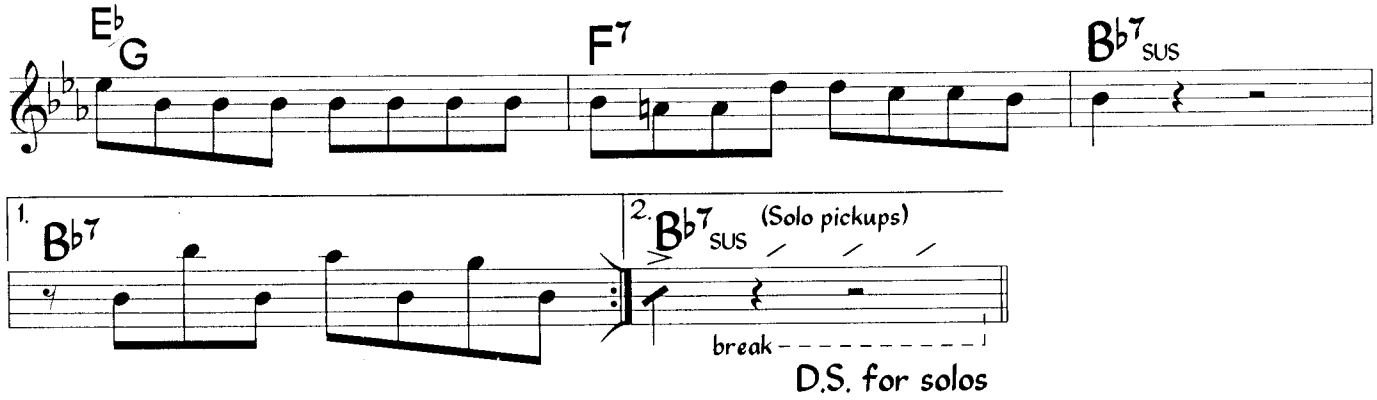
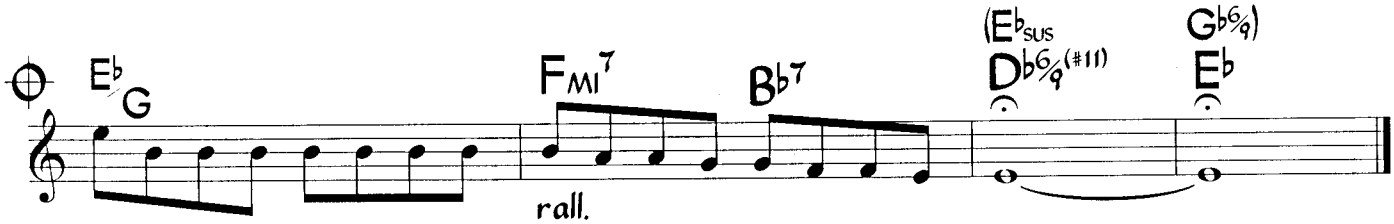
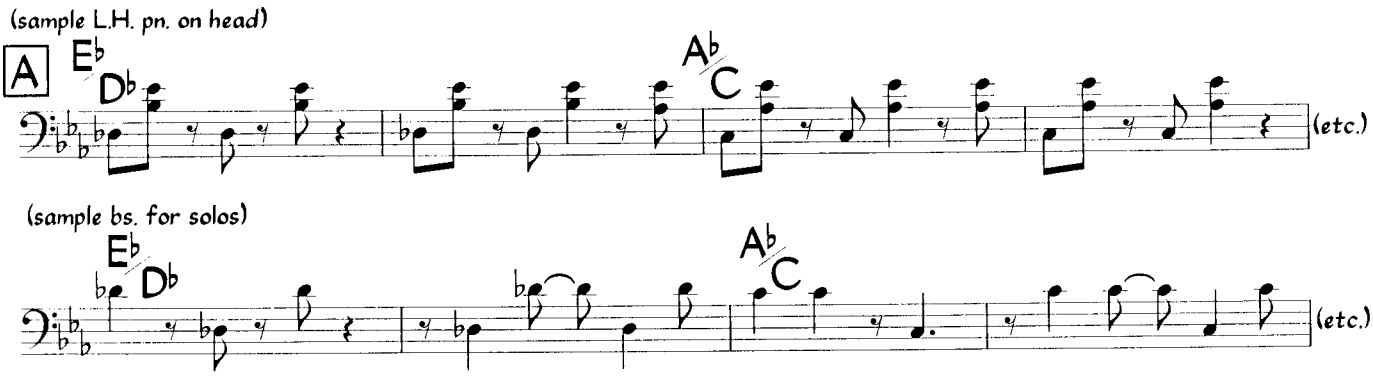
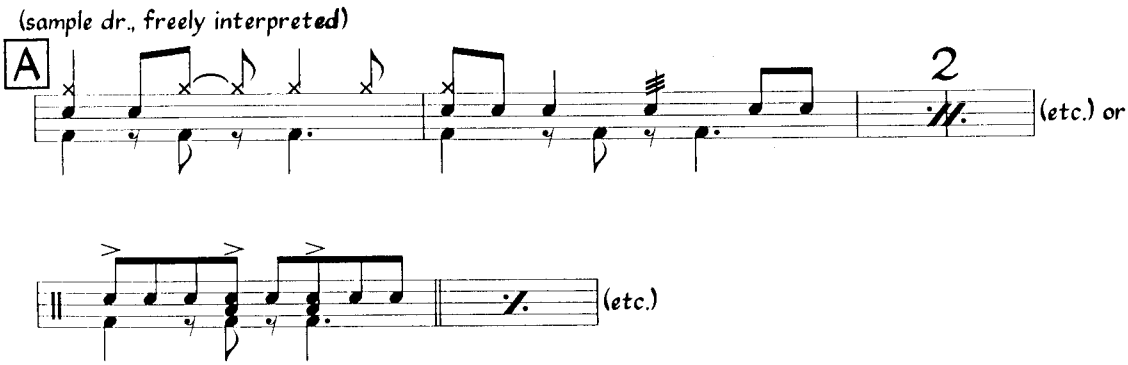


Play head twice. Solo on form (ABC) (with 1st ending).
After solos, play head twice (D.S. al Coda, with repeat).
(Optional, last head, long poco a poco ritard for entire form).



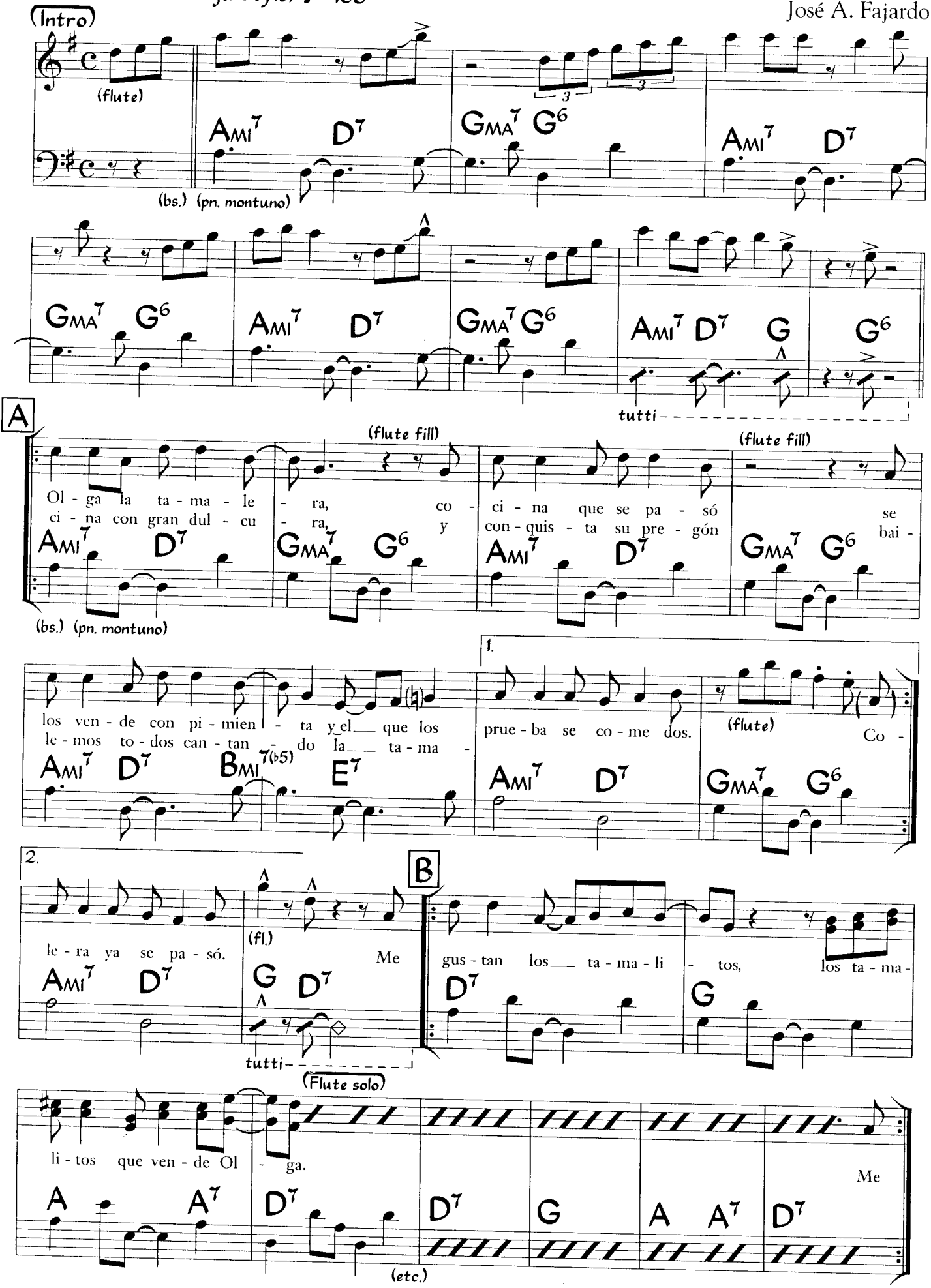




Los Tamalitos De Olga

Guaracha (Charanga Style) ♩ = 168

José A. Fajardo



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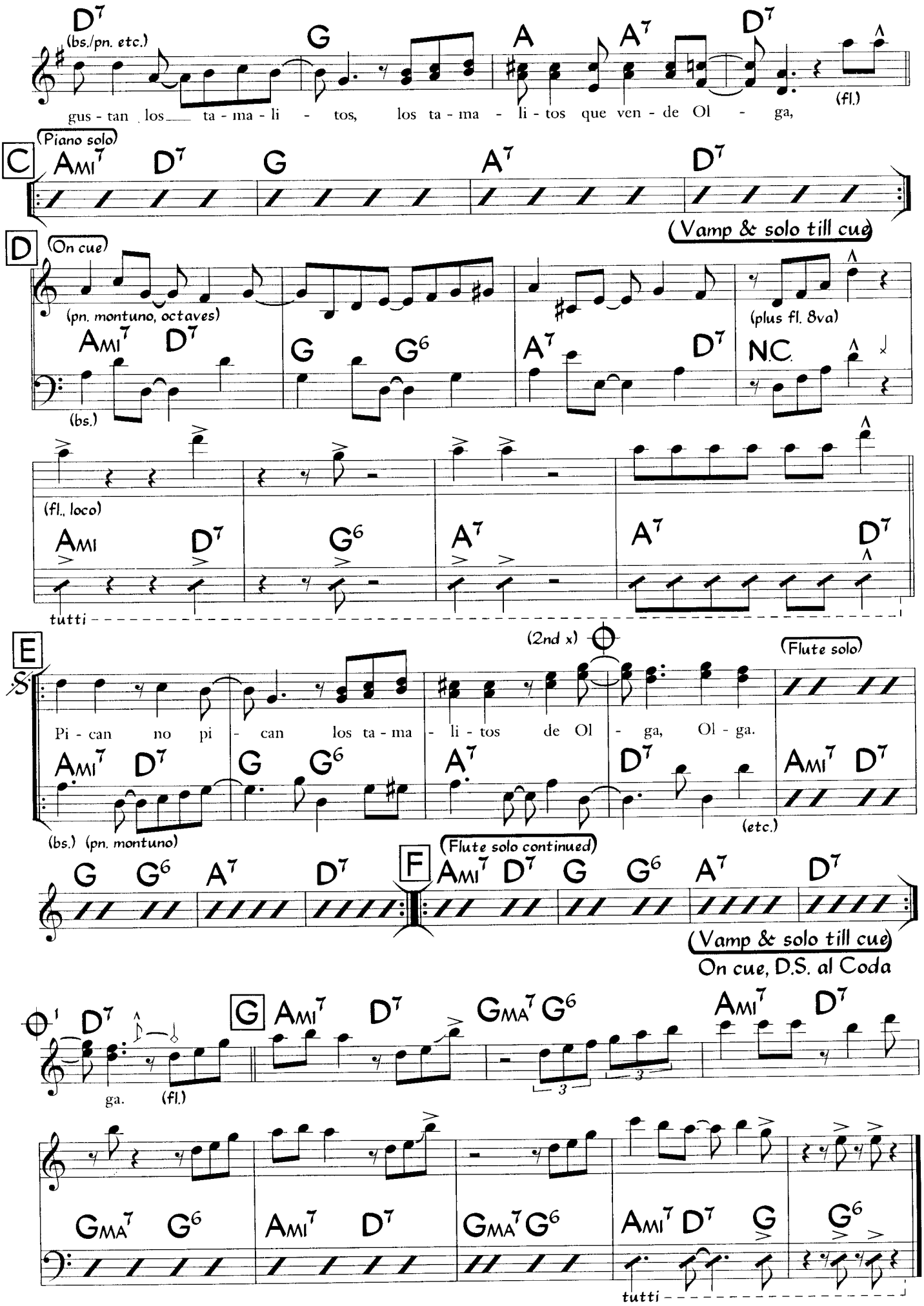
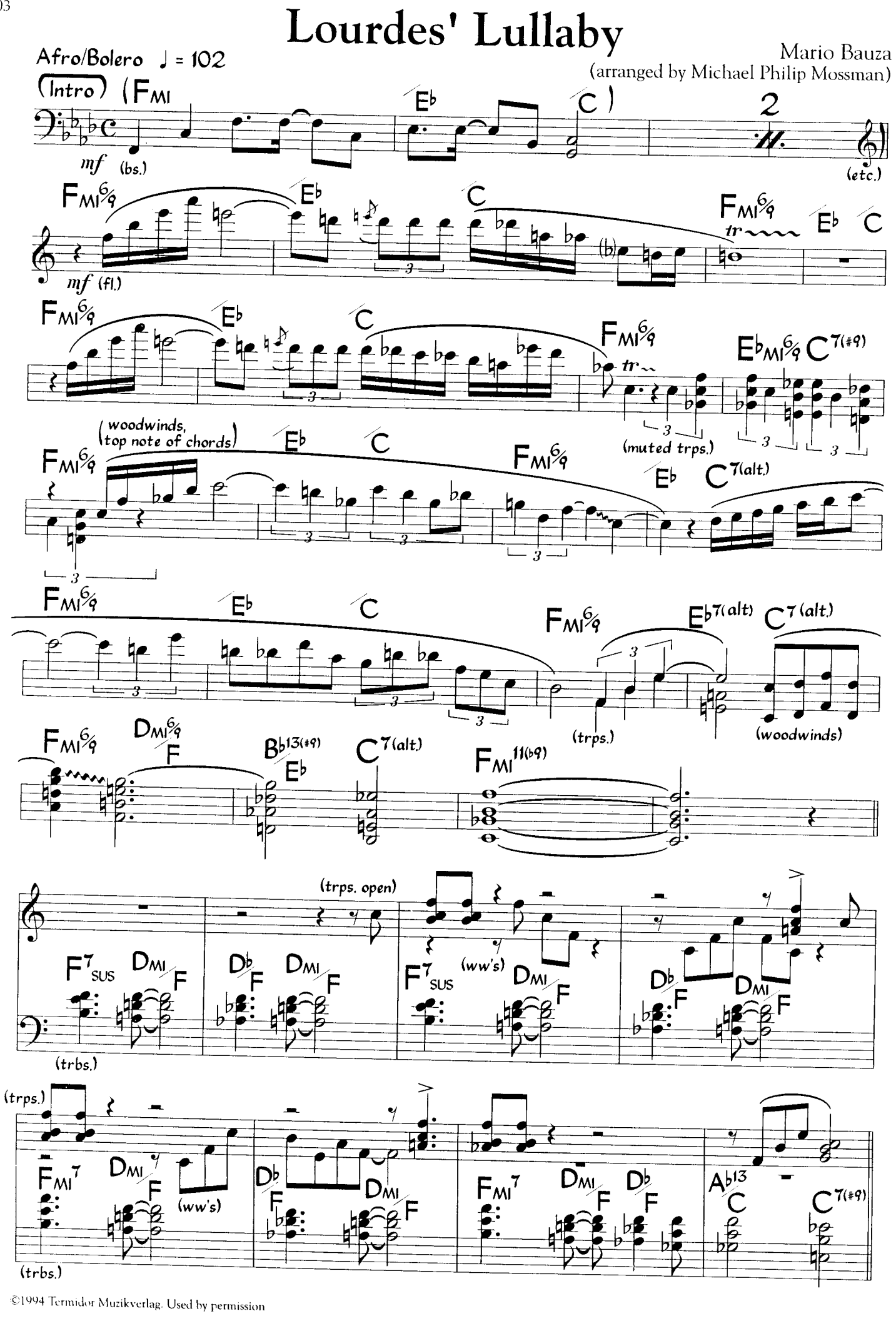


Flute sounds an octave higher than written.

Lourdes' Lullaby

Mario Bauza
(arranged by Michael Philip Mossman)

Afro/Bolero ♩ = 102



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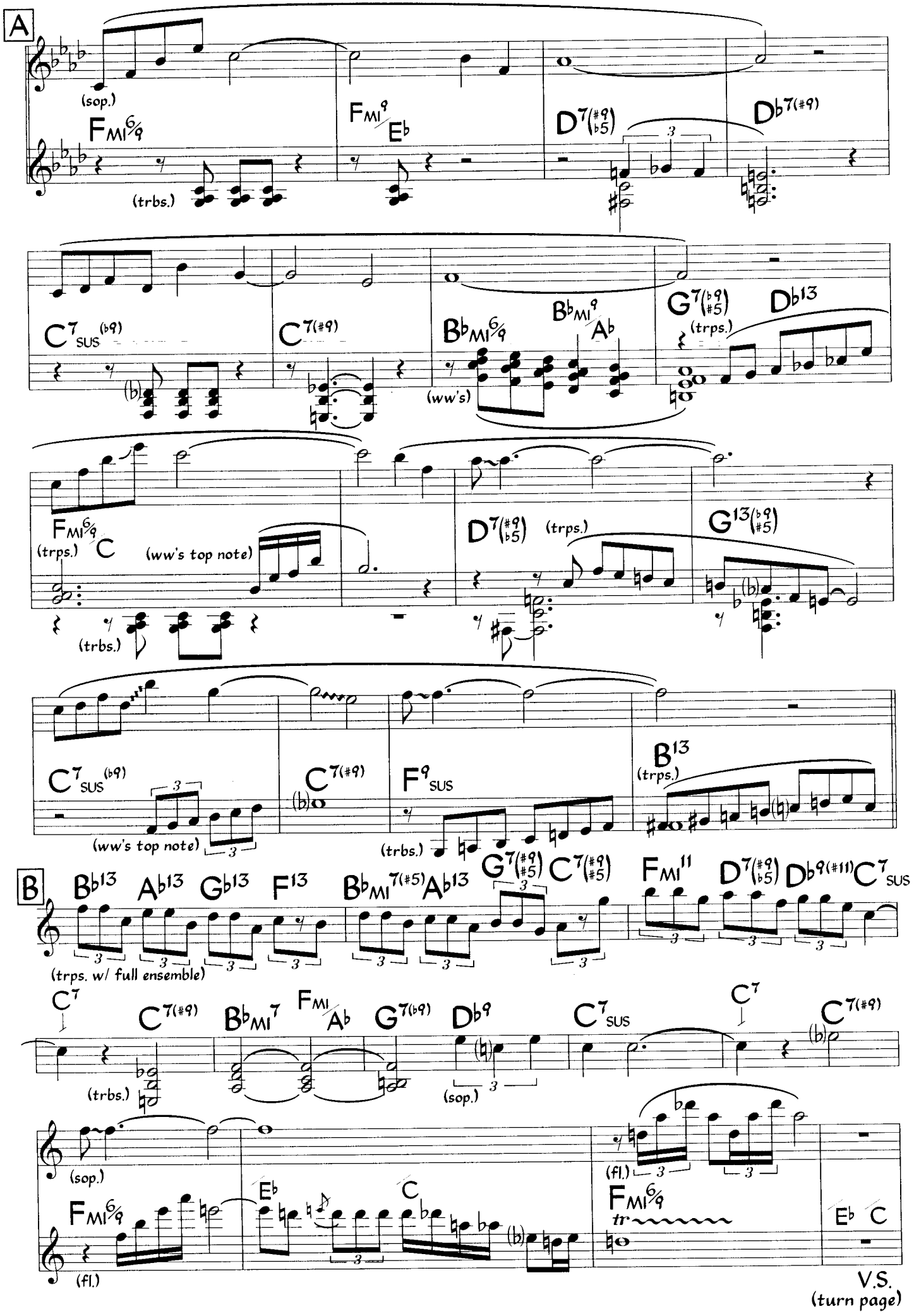
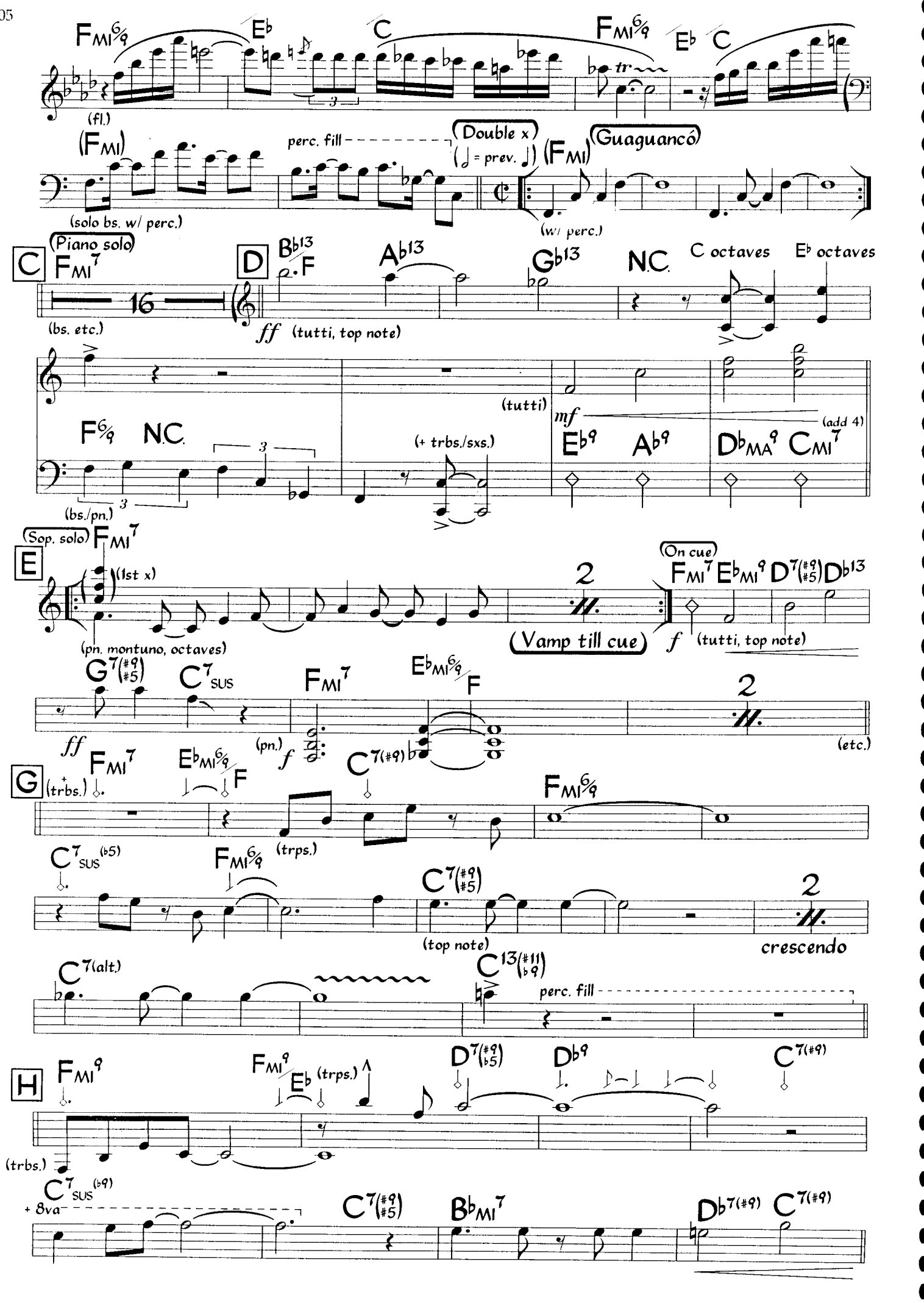
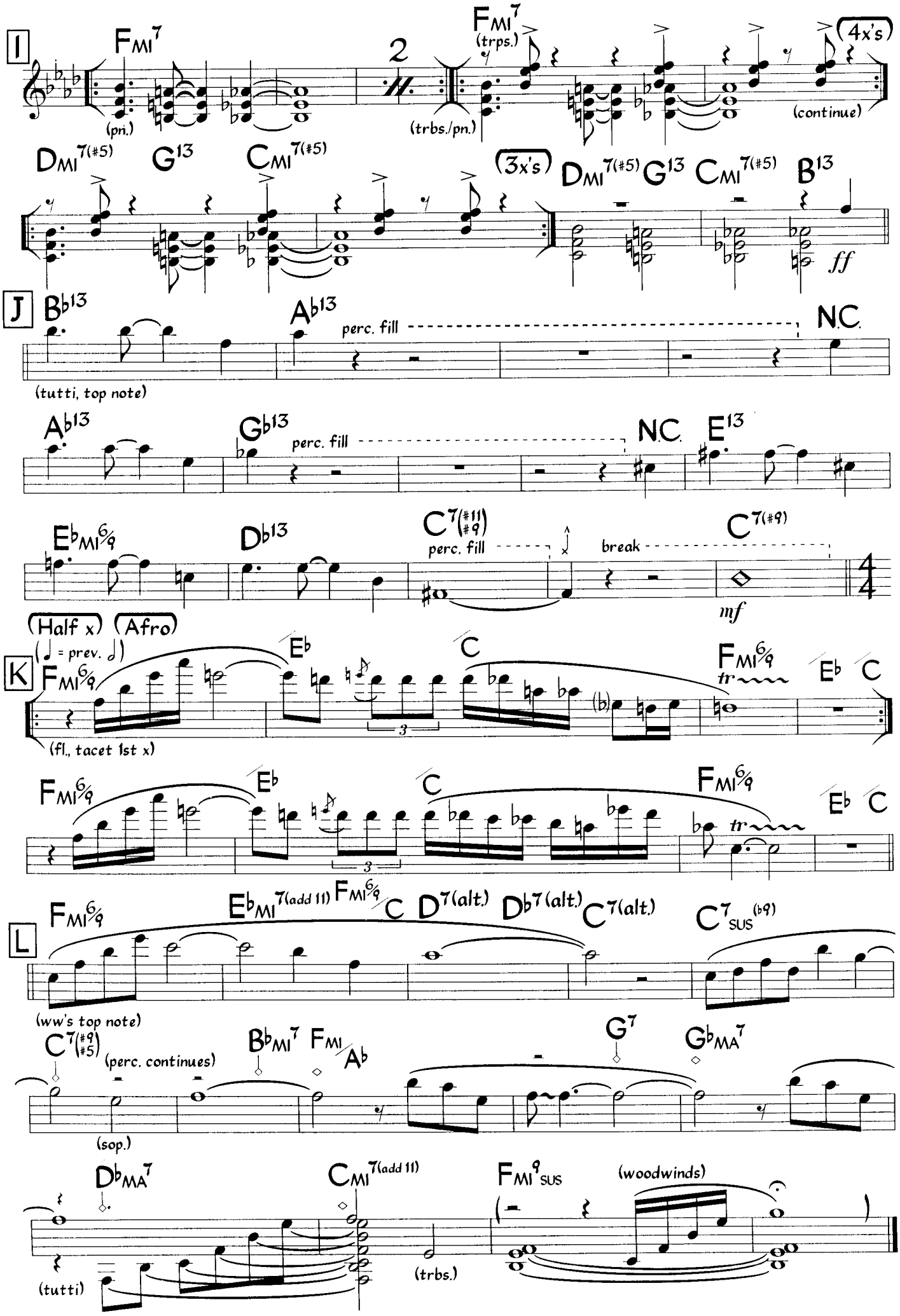
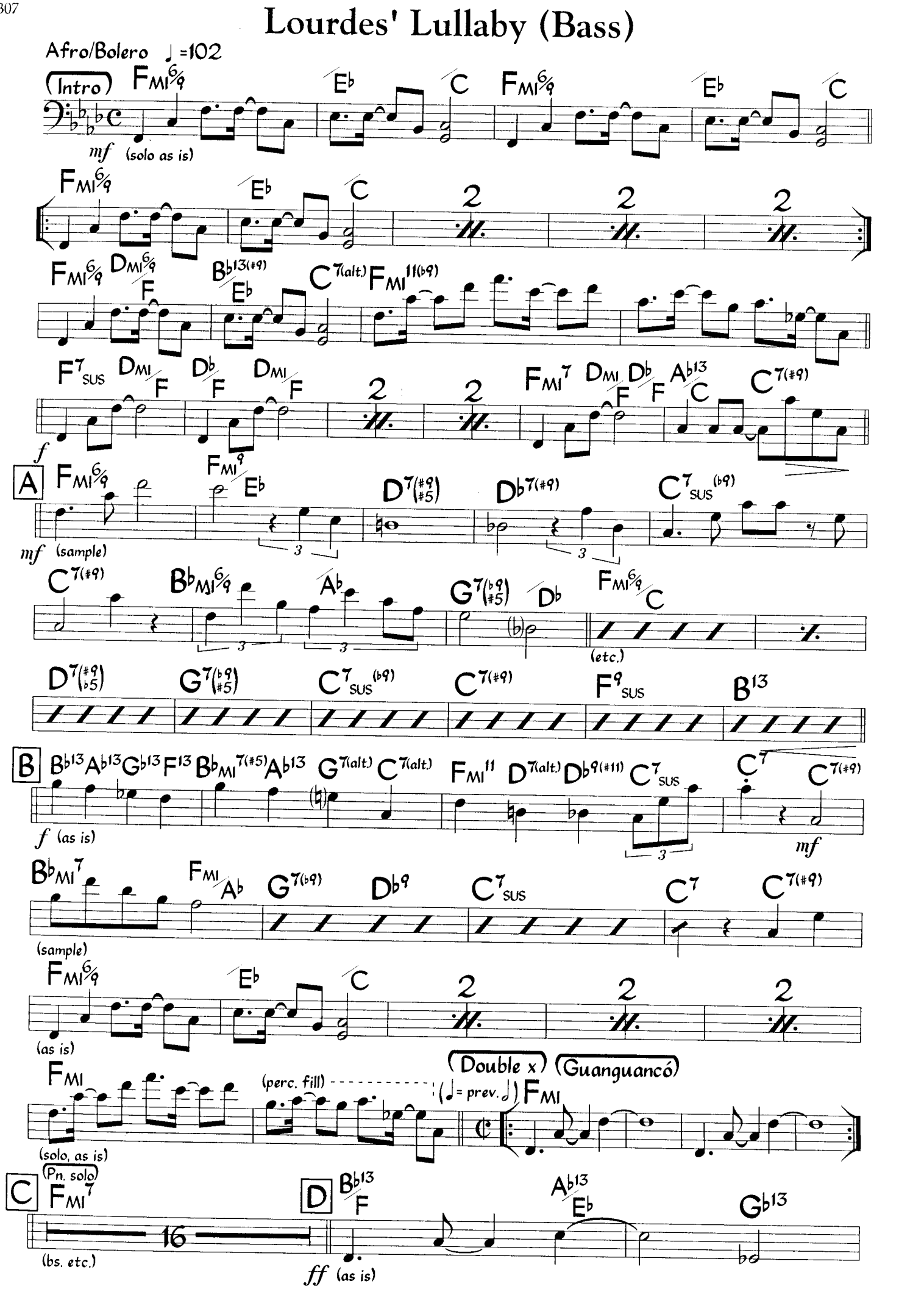

A
(sop.)
FMI6/9
(trbs.)
FMI9/Eb
D7(#9 b5)
Db7(#9)
C7SUS(b9)
C7(#9)
BbMI6/9
BbMI9/Ab
(ww's)
G7(b9 #5)
Db13
(trps.)
FMI6/9
(trps.)
C
(ww's top note)
(trbs.)
D7(#9 b5)
(trps.)
G13(b9 #5)
C7SUS(b9)
C7(#9)
F9SUS
(trbs.)
B13
(trps.)
(ww's top note)
B
Bb13
Ab13
Gb13
F13
BbMI7(#5)Ab13
G7(#9 #5)
C7(#9 #5)
FMI11
D7(#9 b5)
Db9(#11)
C7SUS
(trps. w/ full ensemble)
C7
C7(#9)
BbMI7
FMI/Ab
G7(b9)
Db9
C7SUS
C7
C7(#9)
(trbs.)
(sop.)
(sop.)
(fl.)
FMI6/9
Eb
C
(fl.)
FMI6/9
tr
Eb
C
V.S.
(turn page)

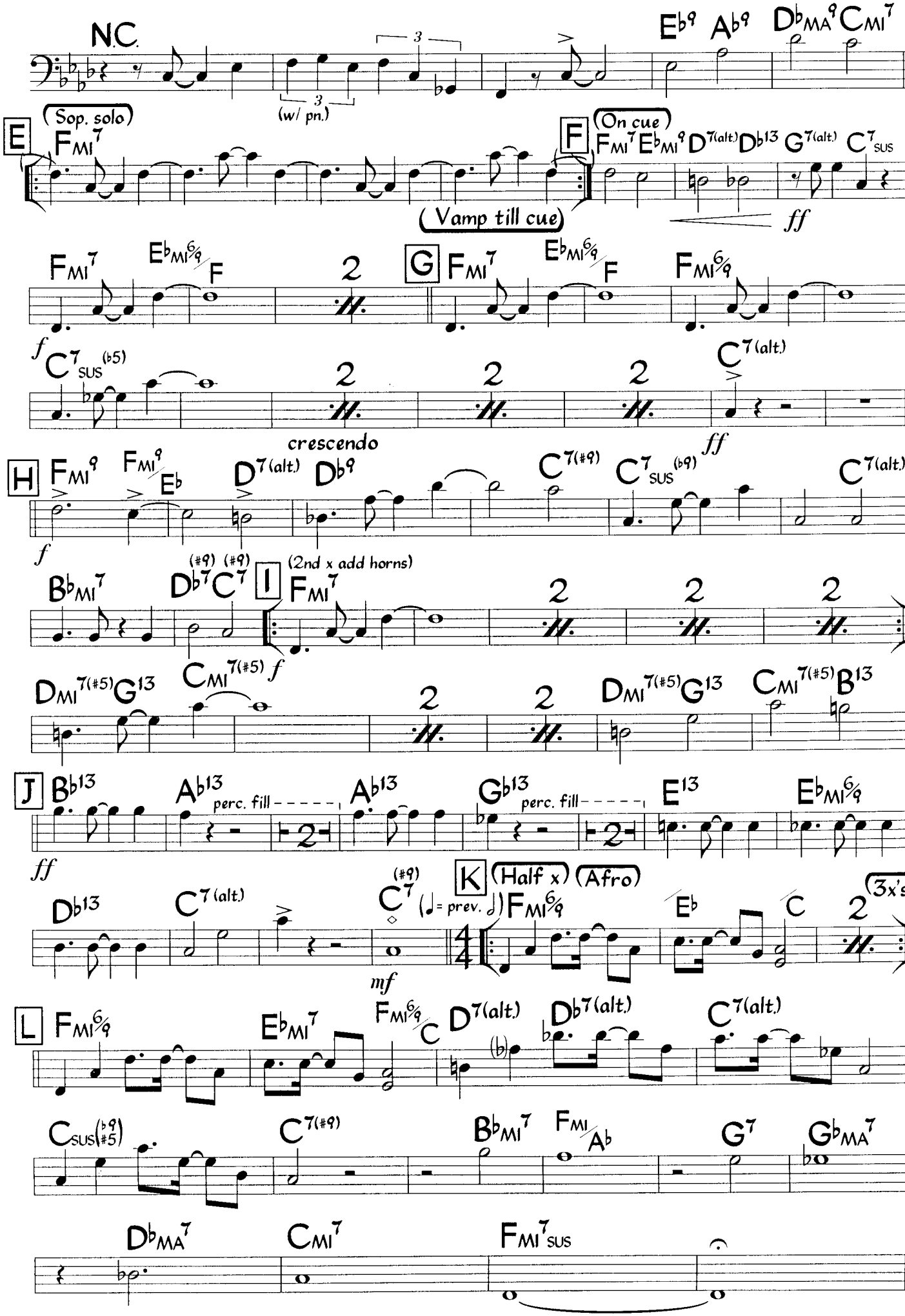

FMI6/9
Eb
C
FMI6/9
Eb
C
(fl.)
tr
(FMI)
perc. fill
Double x
(= prev.)
(FMI)
Guaguancó
(solo bs. w/ perc.)
(w/ perc.)
C
Piano solo
FMI7
16
(bs. etc.)
D
Bb13
F
ff (tutti, top note)
Ab13
Gb13
N.C.
C octaves
Eb octaves
(tutti)
mf
(add 4)
F6/9
N.C.
(+ trbs./sxs.)
Eb9
Ab9
DbMA9
CMI7
(bs./pn.)
E
Sop. solo
FMI7
(1st x)
(pn. montuno, octaves)
2
On cue
FMI7
Eb MI9
D7(#9 #5)
Db13
(Vamp till cue)
f
(tutti, top note)
G7(#9 #5)
C7 SUS
FMI7
EbMI6/9
F
2
ff
(pn.)
f
(etc.)
G
FMI7
EbMI6/9
F
(trbs.)
C7(#9)
FMI6/9
(trps.)
C7 SUS (b5)
FMI6/9
C7(#9 #5)
2
(top note)
crescendo
C7(alt.)
C13(#11 b9)
perc. fill
H
FMI9
FMI9
Eb
(trps.)
D7(#9 b5)
Db9
C7(#9)
(trbs.)
C7 SUS (b9)
+ 8va
C7(#9 #5)
BbMI7
Db7(#9)
C7(#9)


I
FMI7
(pn.)
2
(trbs./pn.)
FMI7
(trps.)
4x's
(continue)
DMI7(#5)
G13
CMI7(#5)
3x's
DMI7(#5)
G13
CMI7(#5)
B13
ff
J
B♭13
A♭13
perc. fill
N.C.
(tutti, top note)
A♭13
G♭13
perc. fill
N.C.
E13
E♭MI6/9
D♭13
C7(#11)(#9)
perc. fill
break
C7(#9)
mf
(Half x)
(Afro)
(♩ = prev. ♩)
K
FMI6/9
E♭
C
FMI6/9
tr
E♭
C
(fl., tacet 1st x)
FMI6/9
E♭
C
FMI6/9
tr
E♭
C
L
FMI6/9
E♭MI7(add 11)
FMI6/9/C
D7(alt.)
D♭7(alt.)
C7(alt.)
C7SUS(♭9)
(ww's top note)
C7(#9)(#5)
(perc. continues)
B♭MI7
FMI/A♭
G7
G♭MA7
(sop.)
D♭MA7
CMI7(add 11)
FMI9SUS
(woodwinds)
(tutti)
(trbs.)

Lourdes' Lullaby (Bass)

Afro/Bolero ♩=102





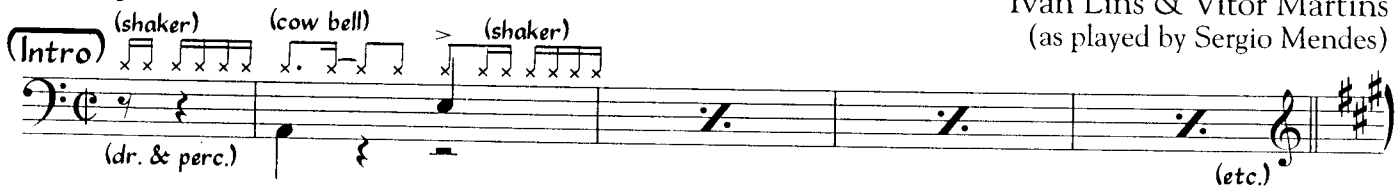
Some repeated sections in this part are written without repeats in the main part.

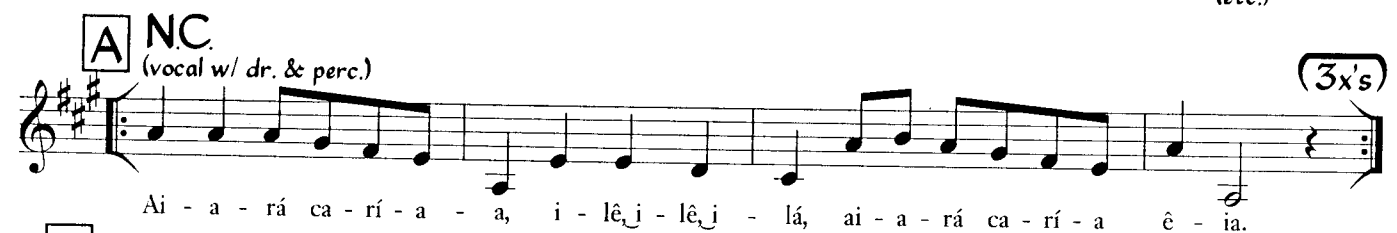
09

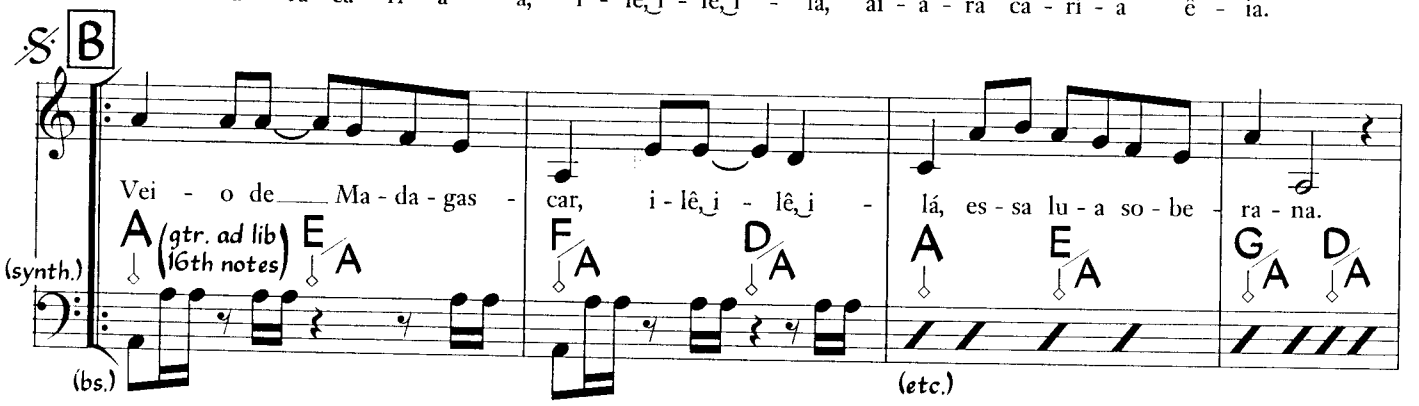
Lua Soberana

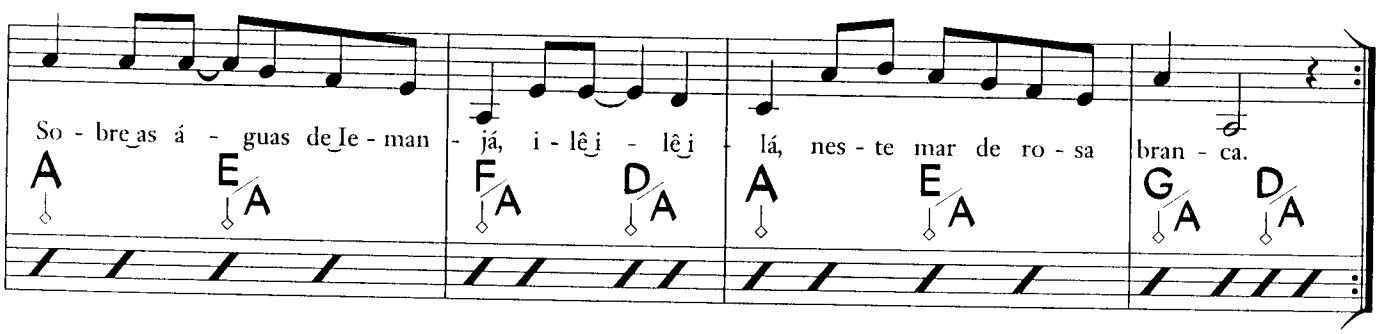
Ivan Lins & Vitor Martins
(as played by Sergio Mendes)

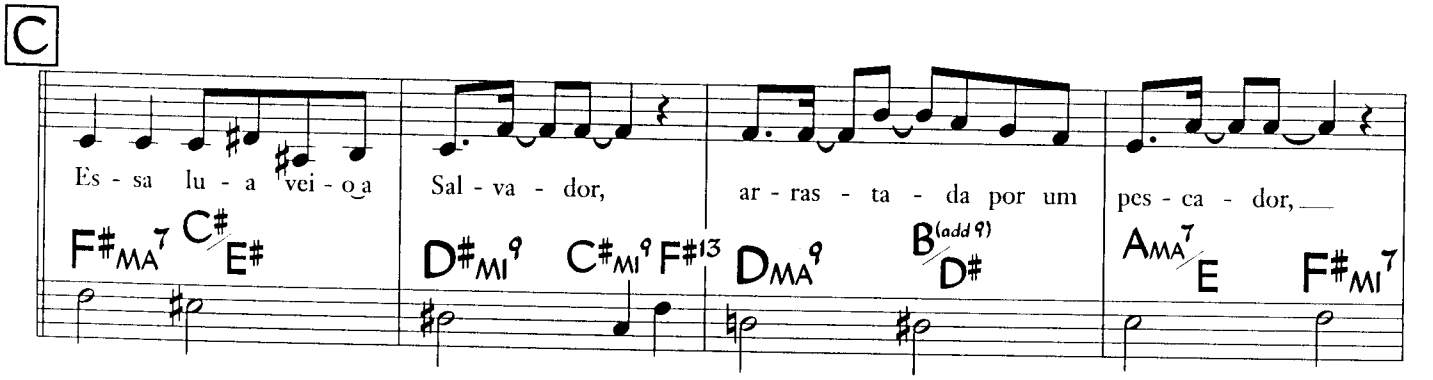
Afoxe ♩ = 114

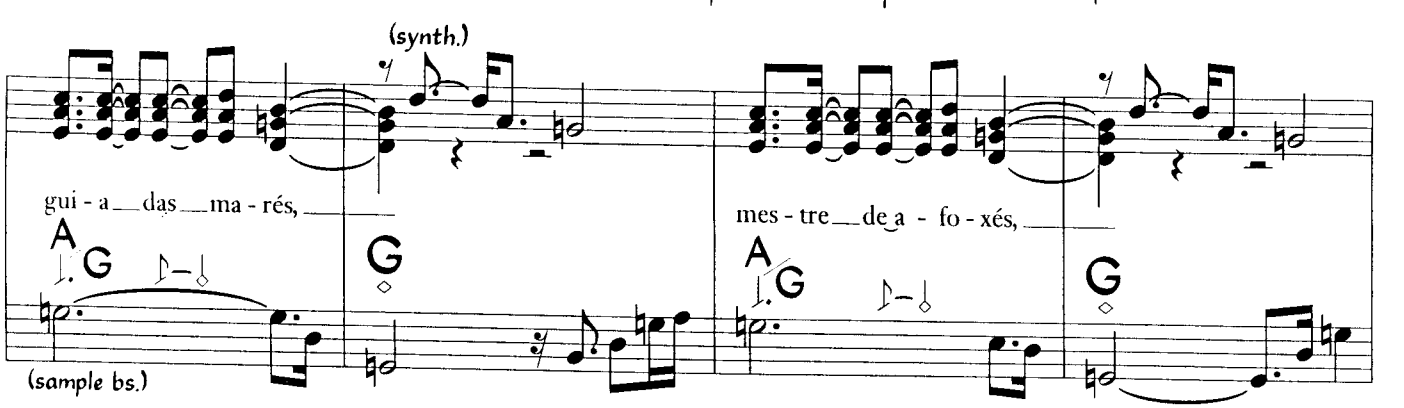












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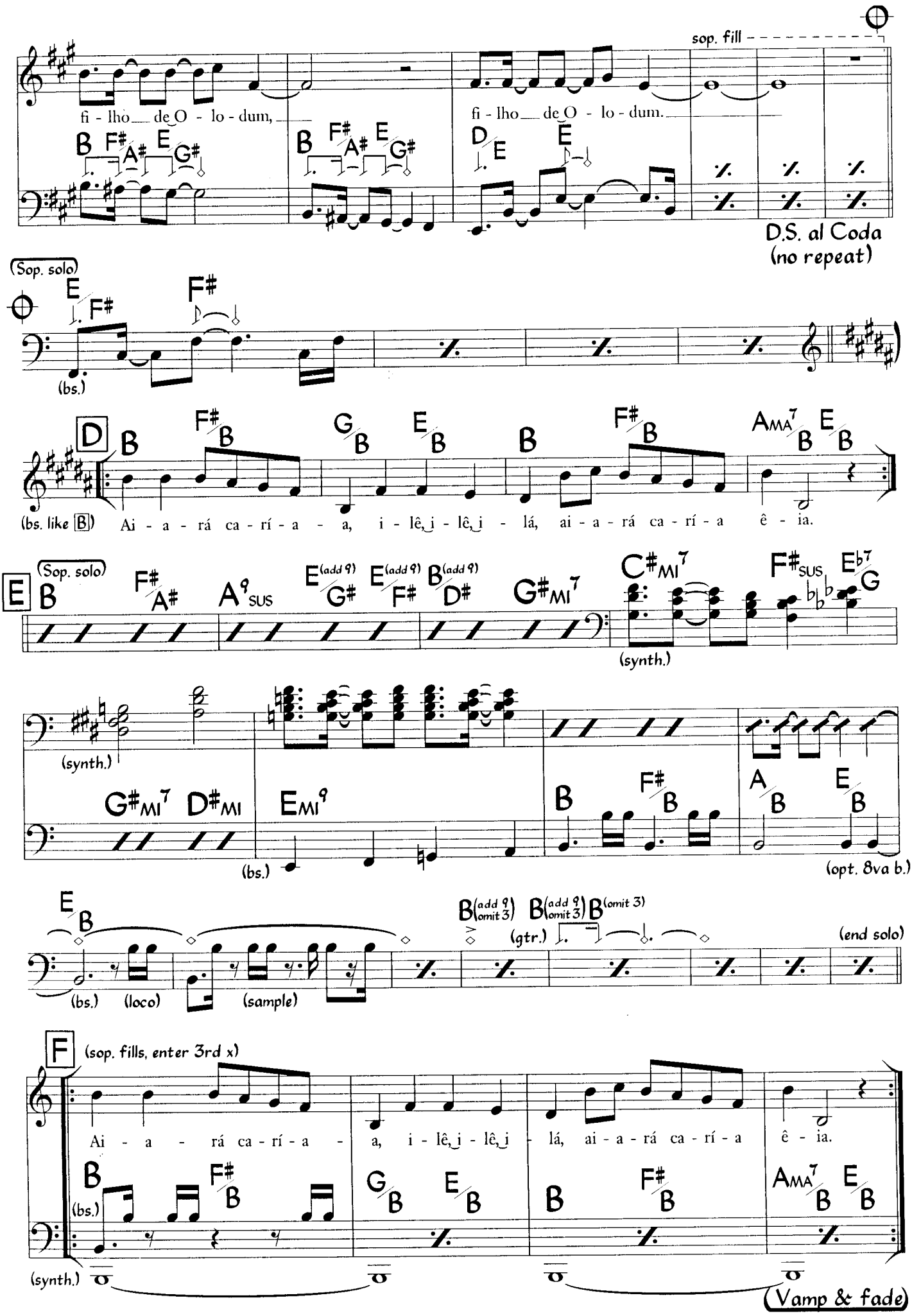
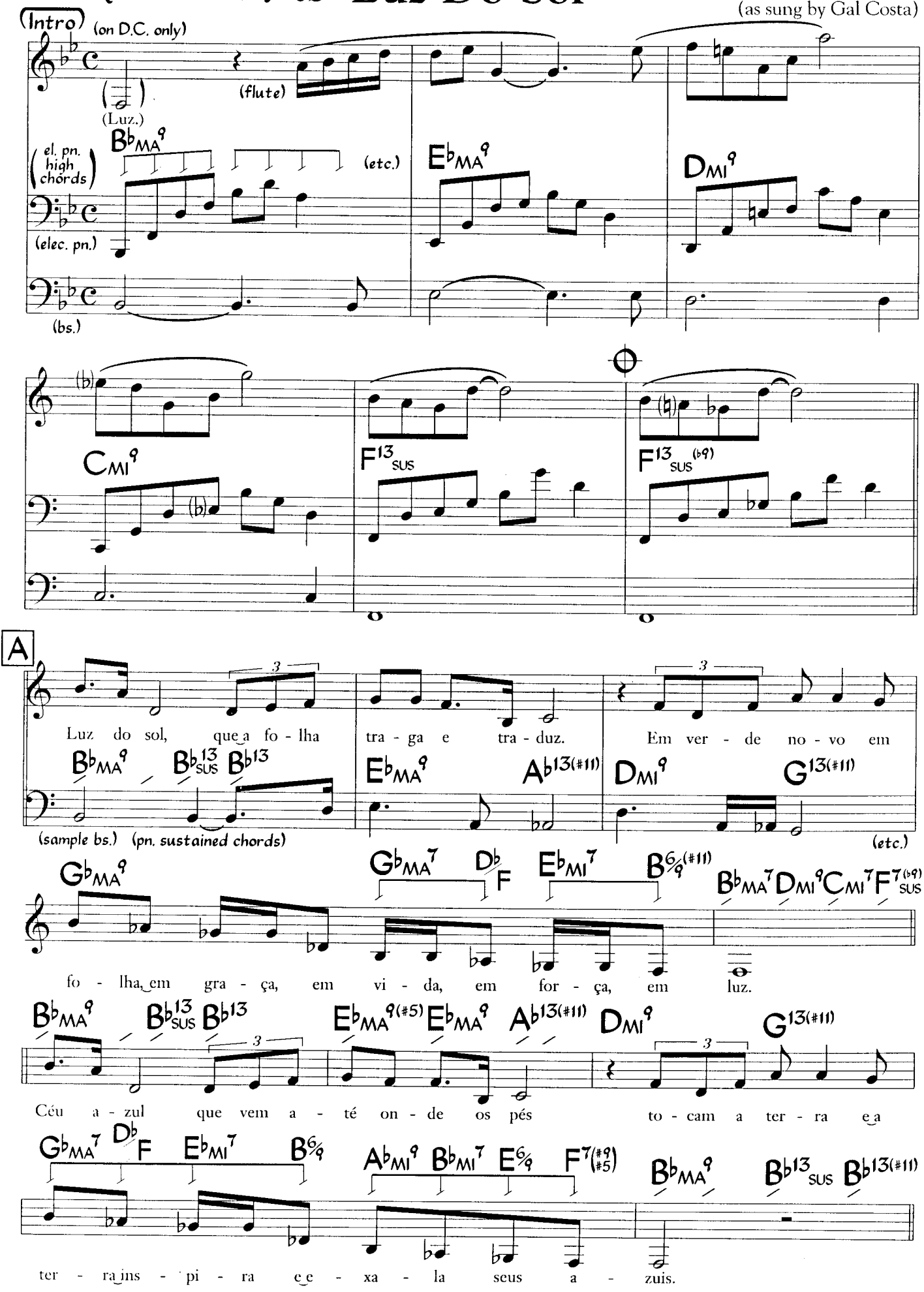

sop. fill
fi - lho de O - lo - dum,
fi - lho de O - lo - dum.
D.S. al Coda
(no repeat)
(Sop. solo)
(bs.)
D
(bs. like B)
Ai - a - rá ca - rí - a - a, i - lê, i - lê, i - lá, ai - a - rá ca - rí - a ê - ia.
E
(Sop. solo)
(synth.)
(bs.)
(opt. 8va b.)
(gtr.)
(end solo)
(bs.) (loco)
(sample)
F
(sop. fills, enter 3rd x)
Ai - a - rá ca - rí - a - a, i - lê, i - lê, i - lá, ai - a - rá ca - rí - a ê - ia.
(synth.)
(Vamp & fade)

Ballad (Quasi Classical) ♩ = 62

Luz Do Sol

Caetano Veloso
(as sung by Gal Costa)



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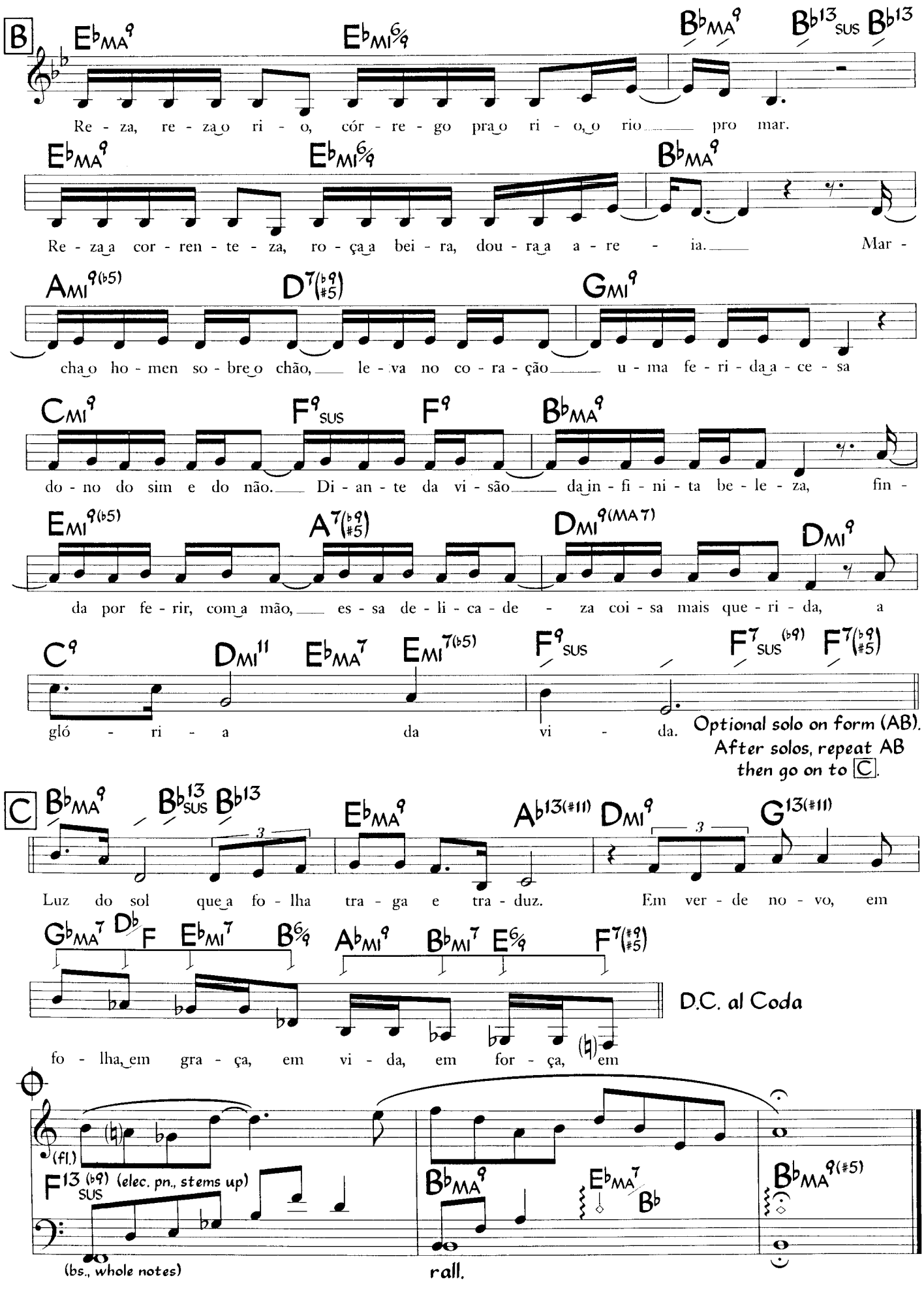
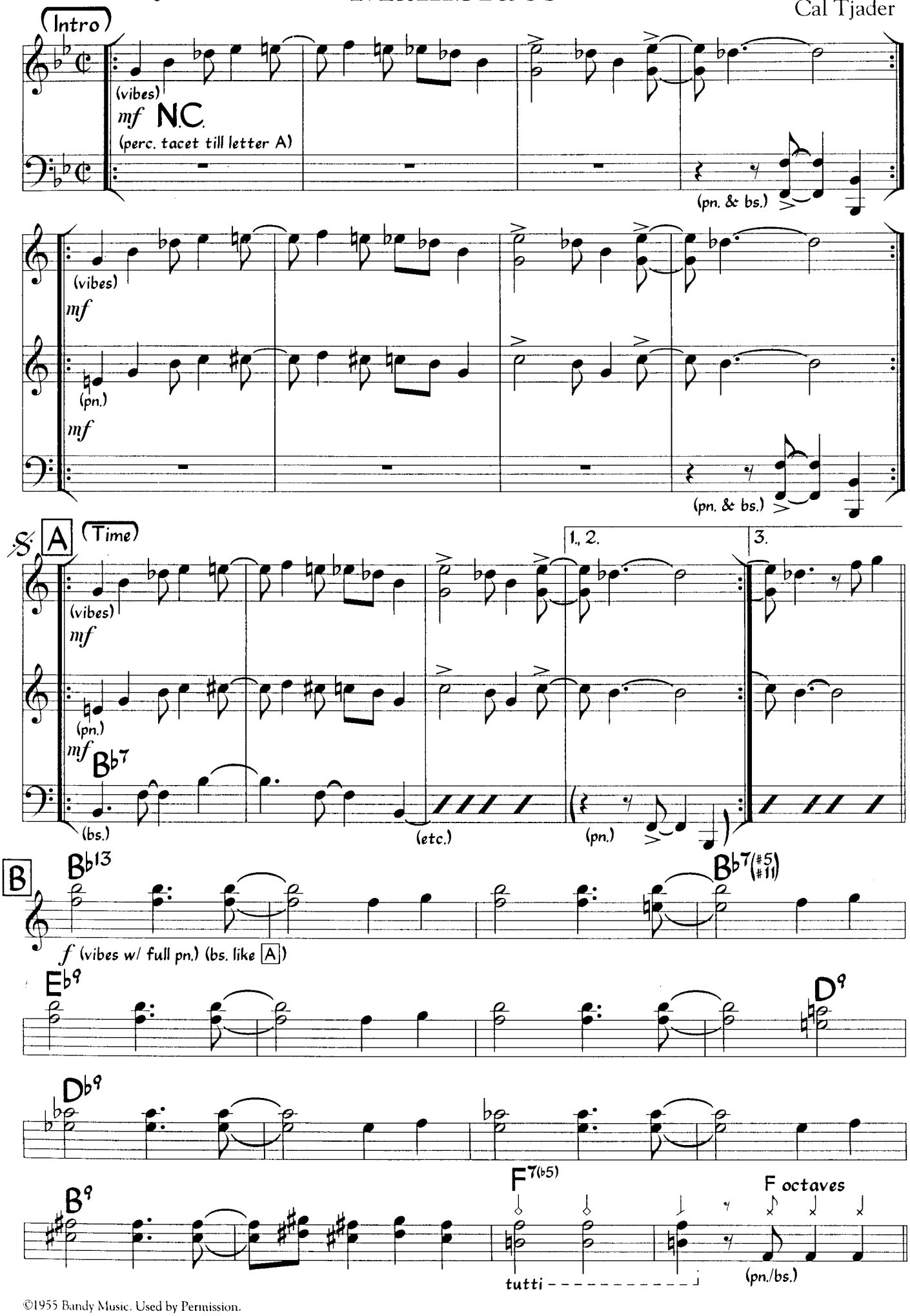

B
E♭MA9
E♭MI6/9
B♭MA9
B♭13SUS
B♭13
Re - za, re - za o ri - o, cór - re - go pra o ri - o, o rio pro mar.
E♭MA9
E♭MI6/9
B♭MA9
Re - za a cor - ren - te - za, ro - ça a bei - ra, dou - ra a a - re - ia. Mar -
AMI9(♭5)
D7(♭9 #5)
GMI9
cha o ho - men so - bre o chão, le - va no co - ra - ção u - ma fe - ri - da a - ce - sa
CMI9
F9SUS
F9
B♭MA9
do - no do sim e do não. Di - an - te da vi - são da in - fi - ni - ta be - le - za, fin -
EMI9(♭5)
A7(♭9 #5)
DMI9(MA7)
DMI9
da por fe - rir, com a mão, es - sa de - li - ca - de - za coi - sa mais que - ri - da, a
C9
DMI11
E♭MA7
EMI7(♭5)
F9SUS
F7SUS(♭9)
F7(♭9 #5)
gló - ri - a da vi - da.
Optional solo on form (AB).
After solos, repeat AB
then go on to C.
C
B♭MA9
B♭13SUS
B♭13
E♭MA9
A♭13(#11)
DMI9
G13(#11)
Luz do sol que a fo - lha tra - ga e tra - duz. Em ver - de no - vo, em
G♭MA7
D♭/F
E♭MI7
B6/9
A♭MI9
B♭MI7
E6/9
F7(♭9 #5)
D.C. al Coda
fo - lha, em gra - ça, em vi - da, em for - ça, em
(fl.)
F13SUS(♭9)
(elec. pn., stems up)
(bs., whole notes)
B♭MA9
E♭MA7/B♭
B♭MA9(#5)
rall.

Mamblues

Fast Mambo ♩ = 148

Cal Tjader



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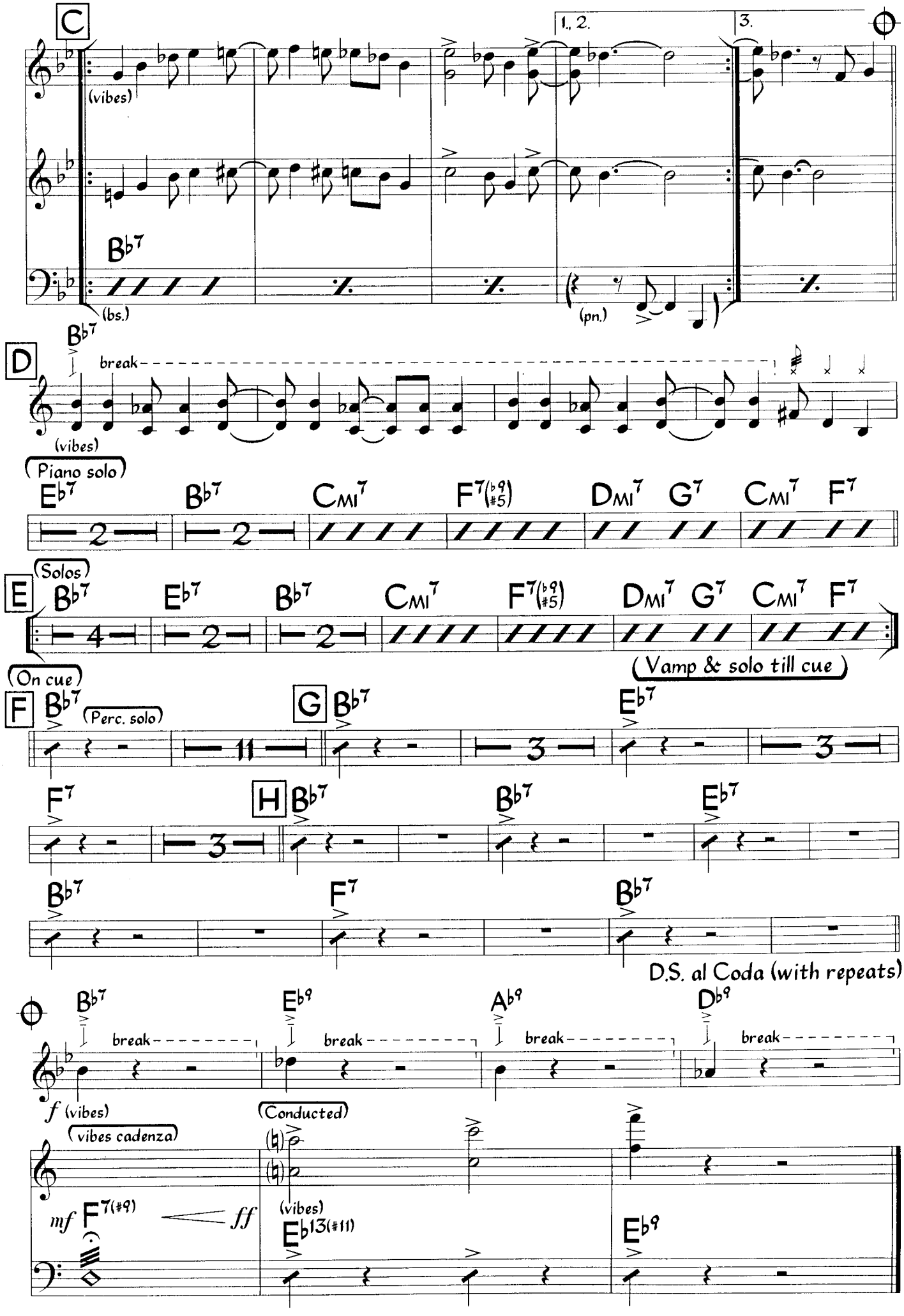
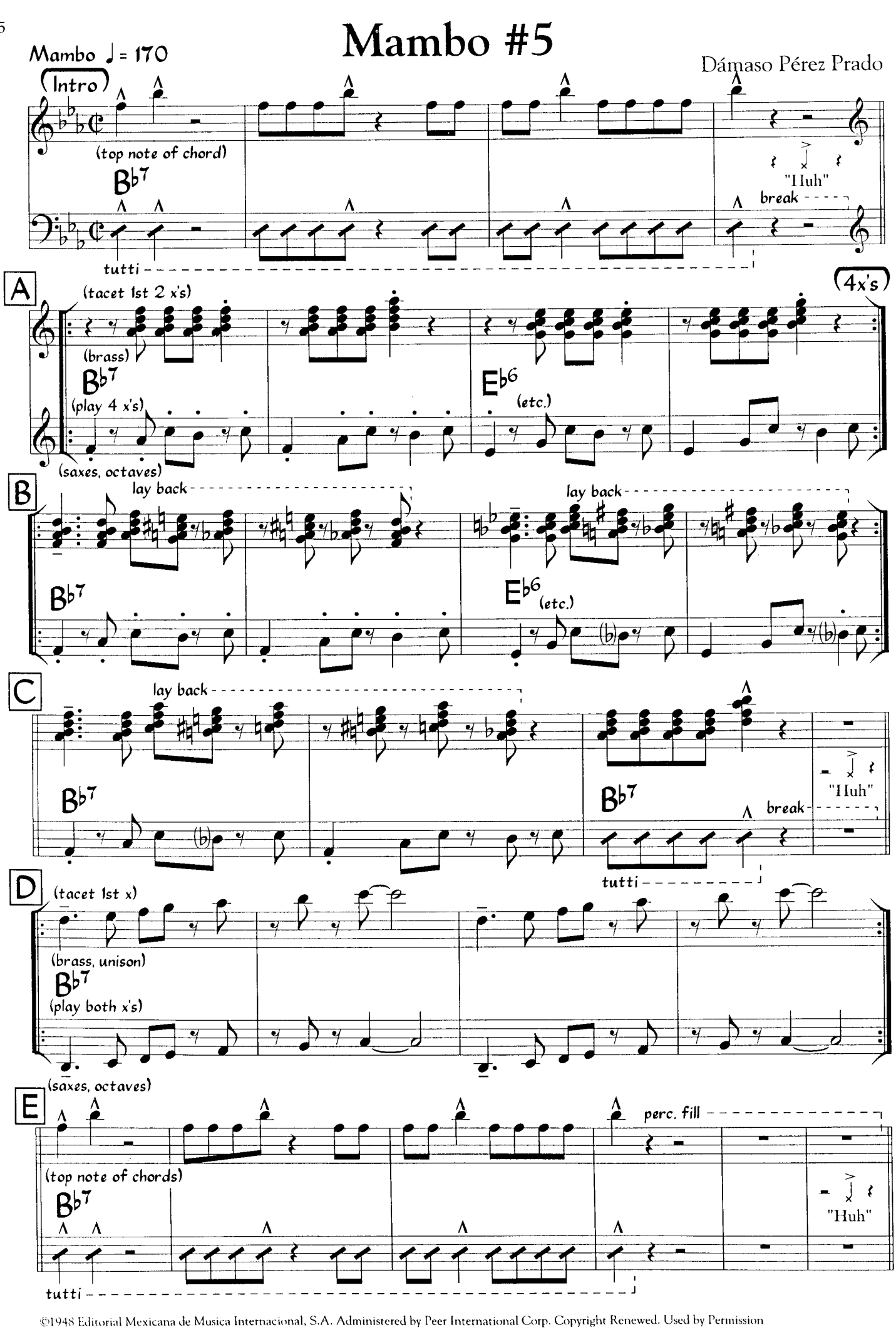

C
1., 2.
3.
(vibes)
B♭7
(bs.)
(pn.)
D
B♭7
break
(vibes)
Piano solo
E♭7
B♭7
CMI7
F7(♭9 #5)
DMI7
G7
CMI7
F7
E
Solos
B♭7
E♭7
B♭7
CMI7
F7(♭9 #5)
DMI7
G7
CMI7
F7
(Vamp & solo till cue)
On cue
F
B♭7
(Perc. solo)
G
B♭7
E♭7
F7
H
B♭7
B♭7
E♭7
B♭7
F7
B♭7
D.S. al Coda (with repeats)
B♭7
break
E♭9
break
A♭9
break
D♭9
break
f (vibes)
(Conducted)
vibes cadenza
mf F7(#9)
ff
(vibes)
E♭13(#11)
E♭9

Mambo #5

Dámaso Pérez Prado



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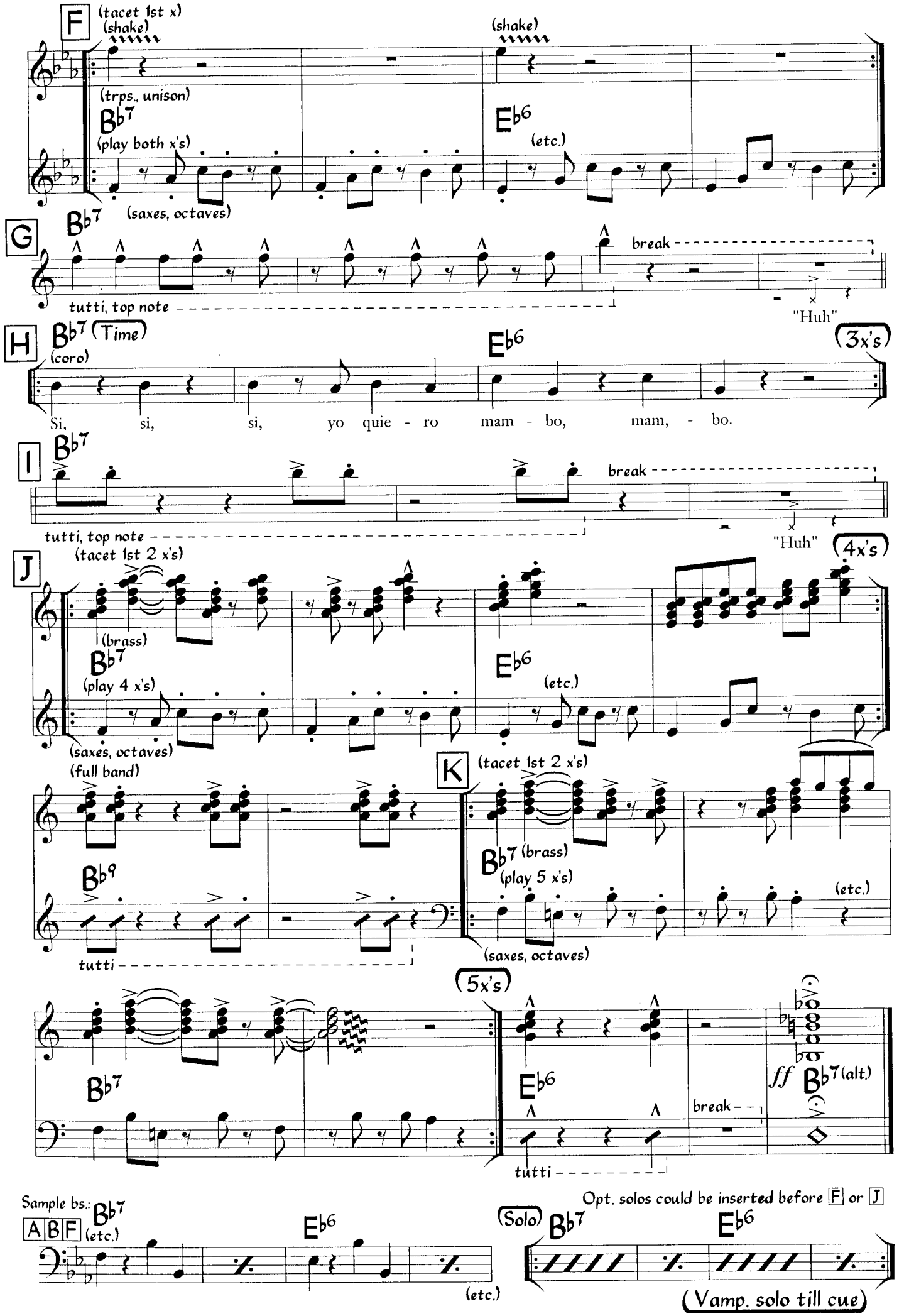
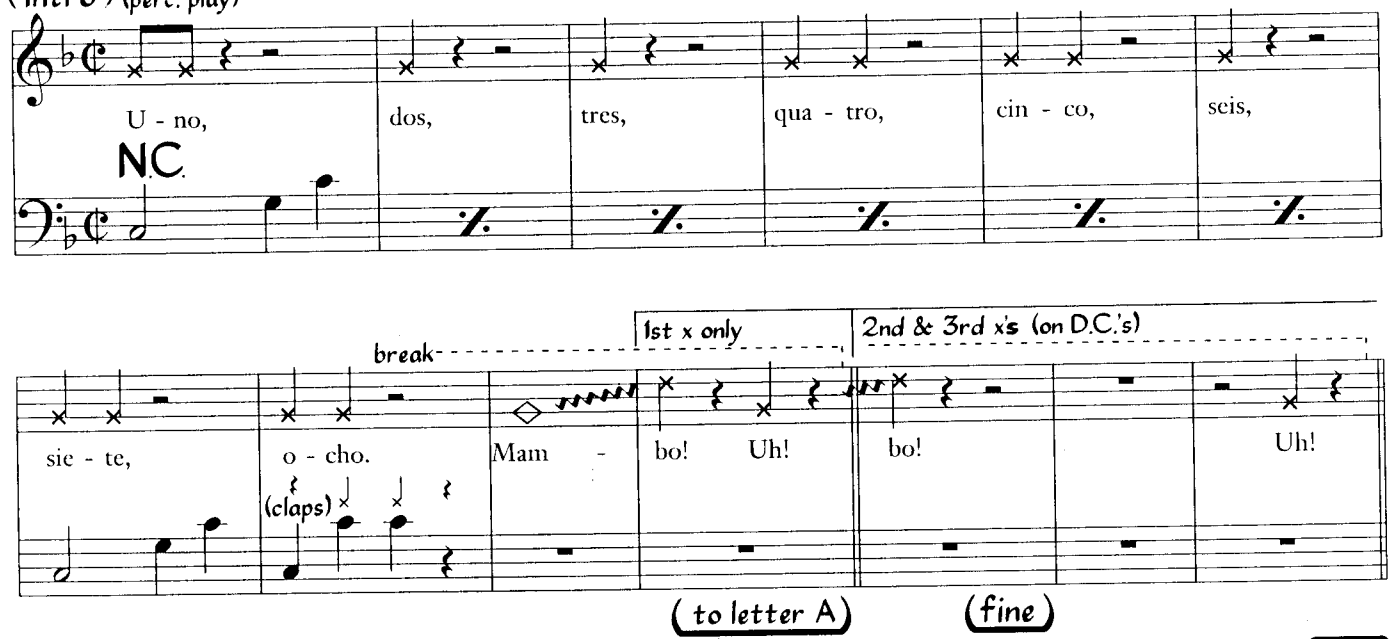
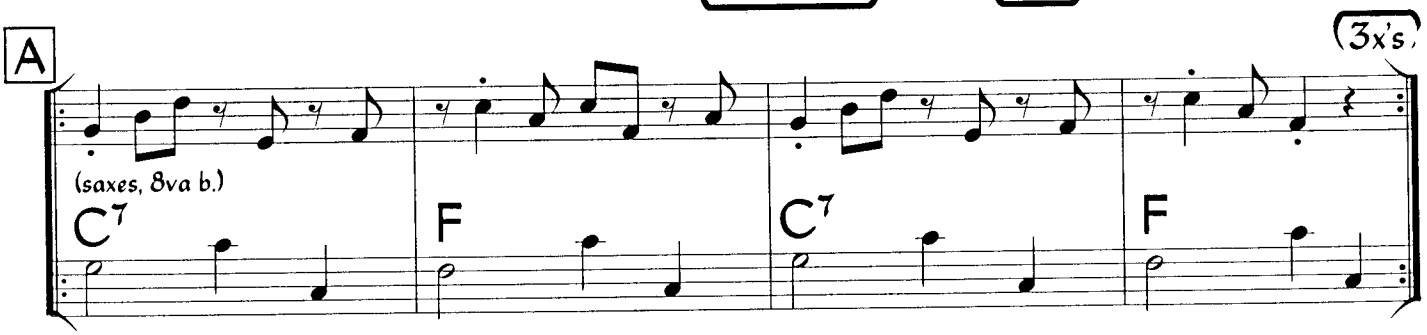

F
(tacet 1st x)
(shake)
(shake)
(trps., unison)
B♭7
E♭6
(play both x's)
(etc.)
(saxes, octaves)
G
B♭7
break
tutti, top note
"Huh"
H
B♭7 (Time)
E♭6
3x's
(coro)
Si, si, si, yo quie - ro mam - bo, mam, - bo.
I
B♭7
break
tutti, top note
"Huh"
J
4x's
(tacet 1st 2 x's)
(brass)
B♭7
E♭6
(play 4 x's)
(etc.)
(saxes, octaves)
(full band)
K
(tacet 1st 2 x's)
B♭9
B♭7 (brass)
(play 5 x's)
(etc.)
tutti
(saxes, octaves)
5x's
B♭7
E♭6
break
ff B♭7 (alt.)
tutti
Sample bs.:
A B F
B♭7
E♭6
(etc.)
(etc.)
Opt. solos could be inserted before F or J
(Solo)
B♭7
E♭6
(Vamp. solo till cue)

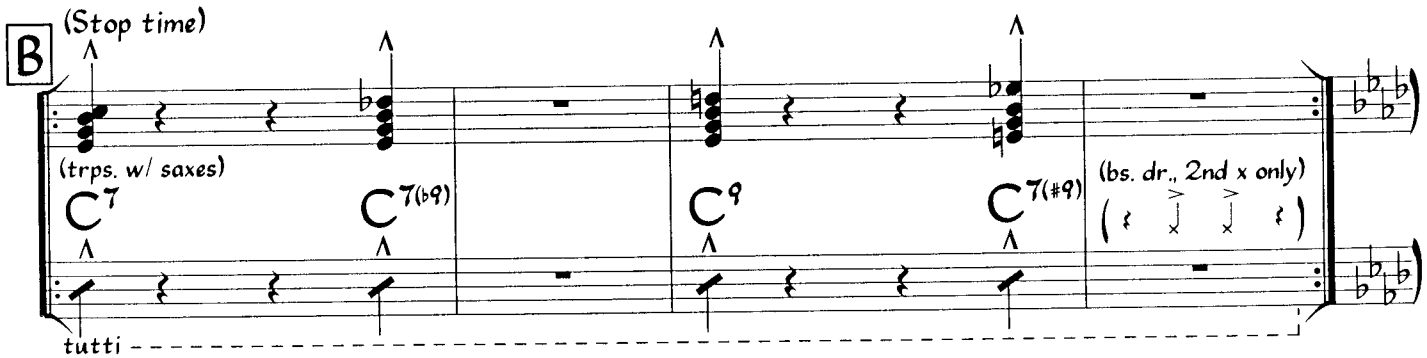
Mambo #8

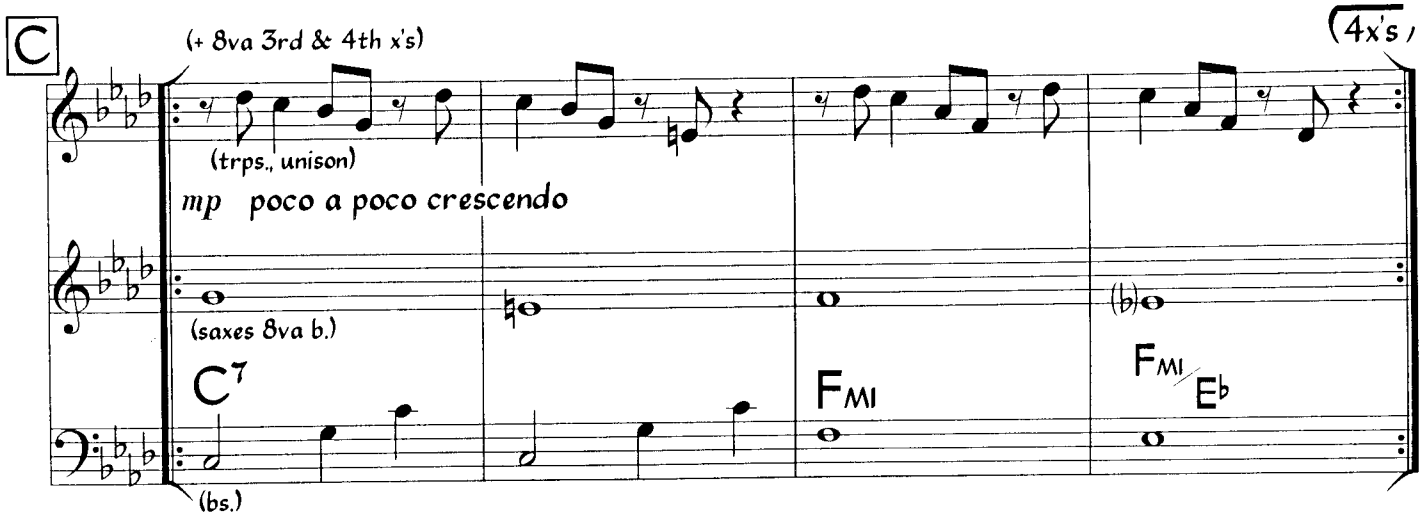
Mambo ♩ = 134

Dámaso Pérez Prado









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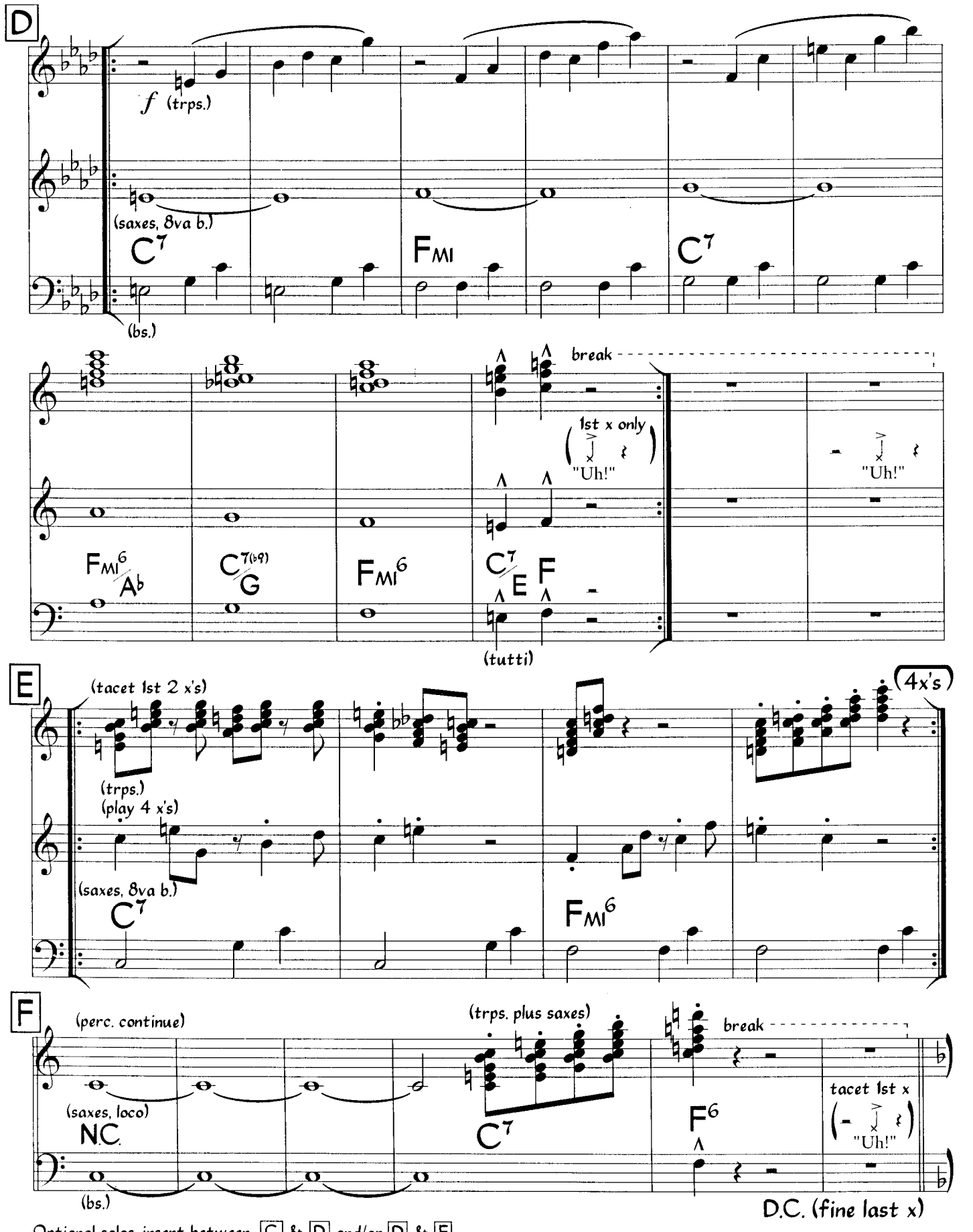

Note: Saxes are in octaves (8va b.) throughout.

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188
(2-3 Clave)

Jesús "Chucho" Valdés

(pn. RH)
(perc. tacet) N.C.
(bs. & pn. LH)

A (Time)
(horns)
D_{MI}^{7} $E_{MI}^{7(\flat5)}$ A^{7} D_{MI}^{7} $A_{MI}^{7(\flat5)}$ $D^{7(\flat9)}$
(tumbao & montuno)

G_{MI}^{9} $E_{MI}^{7(\flat5)}$ A^{7} D_{MI}^{7} $D\flat_{MI}^{7}$ C_{MI}^{7} $F^{7(9)}$

$B\flat_{MA}^{9}$ $E_{MI}^{7(\flat5)}$ $A^{7(\flat5)}$ D_{MI}^{7} 1. $A^{7(\#9)}$ 2. (1st solo begins) $A^{7(\#9)}$

B (Solos)
D_{MI}^{7} $E_{MI}^{7(\flat5)}$ A^{7} D_{MI}^{7} $A_{MI}^{7(\flat5)}$ D^{7} G_{MI}^{7} $E_{MI}^{7(\flat5)}$ A^{7}

D_{MI}^{7} C_{MI}^{7} F^{7} $B\flat_{MA}^{9}$ $E_{MI}^{7(\flat5)}$ A^{7} D_{MI}^{7} $A^{7(\#9)}$

After solos, D.S. al Coda
(with repeat)

N.C. $D_{MI}^{6/9}$
tutti

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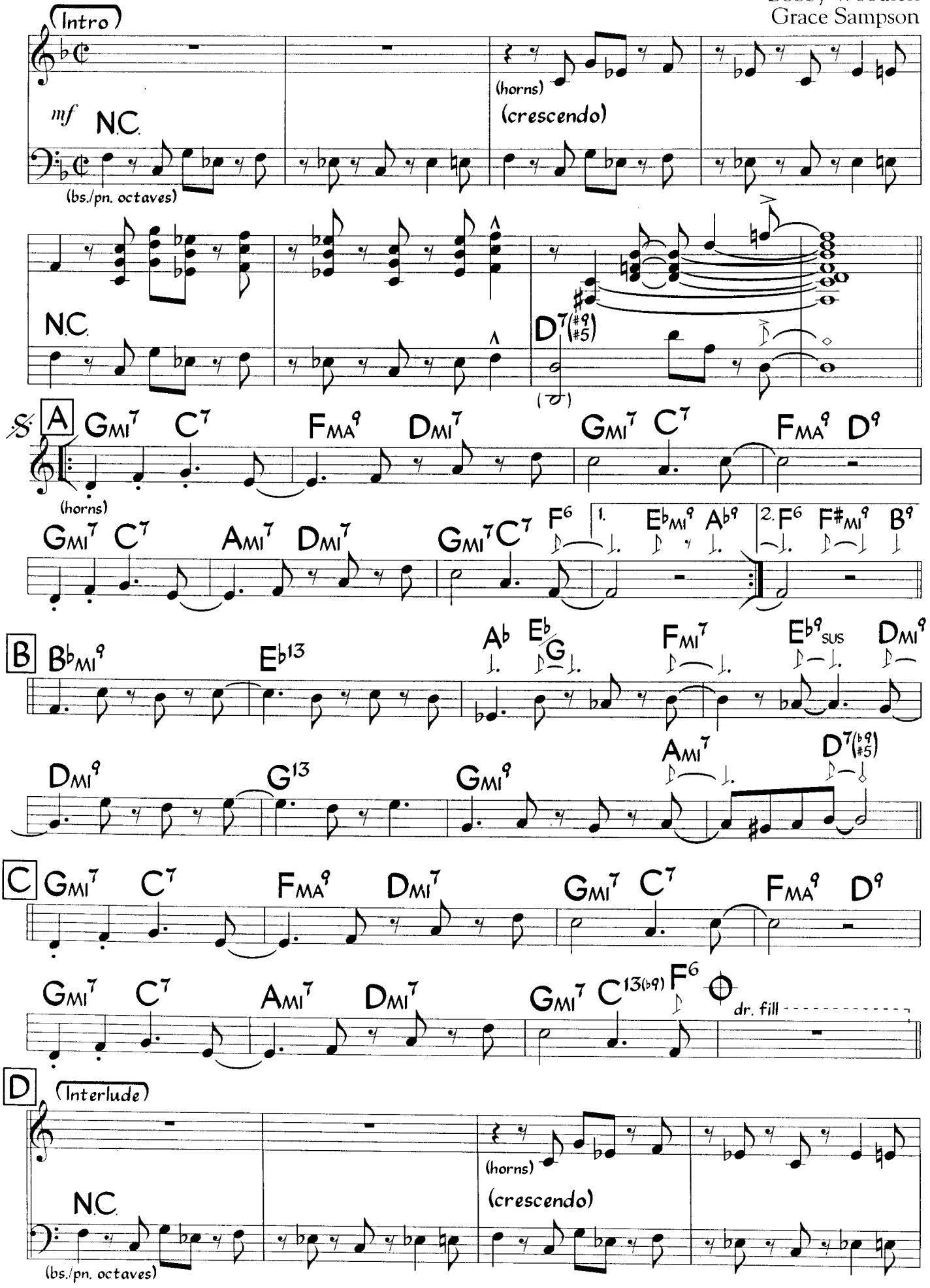
ARTURO SANDOVAL

Mambo ♩ = 106-124
(2-3 Clave)

Mambo Inn

Mario Bauzá
Bobby Woodlen
Grace Sampson



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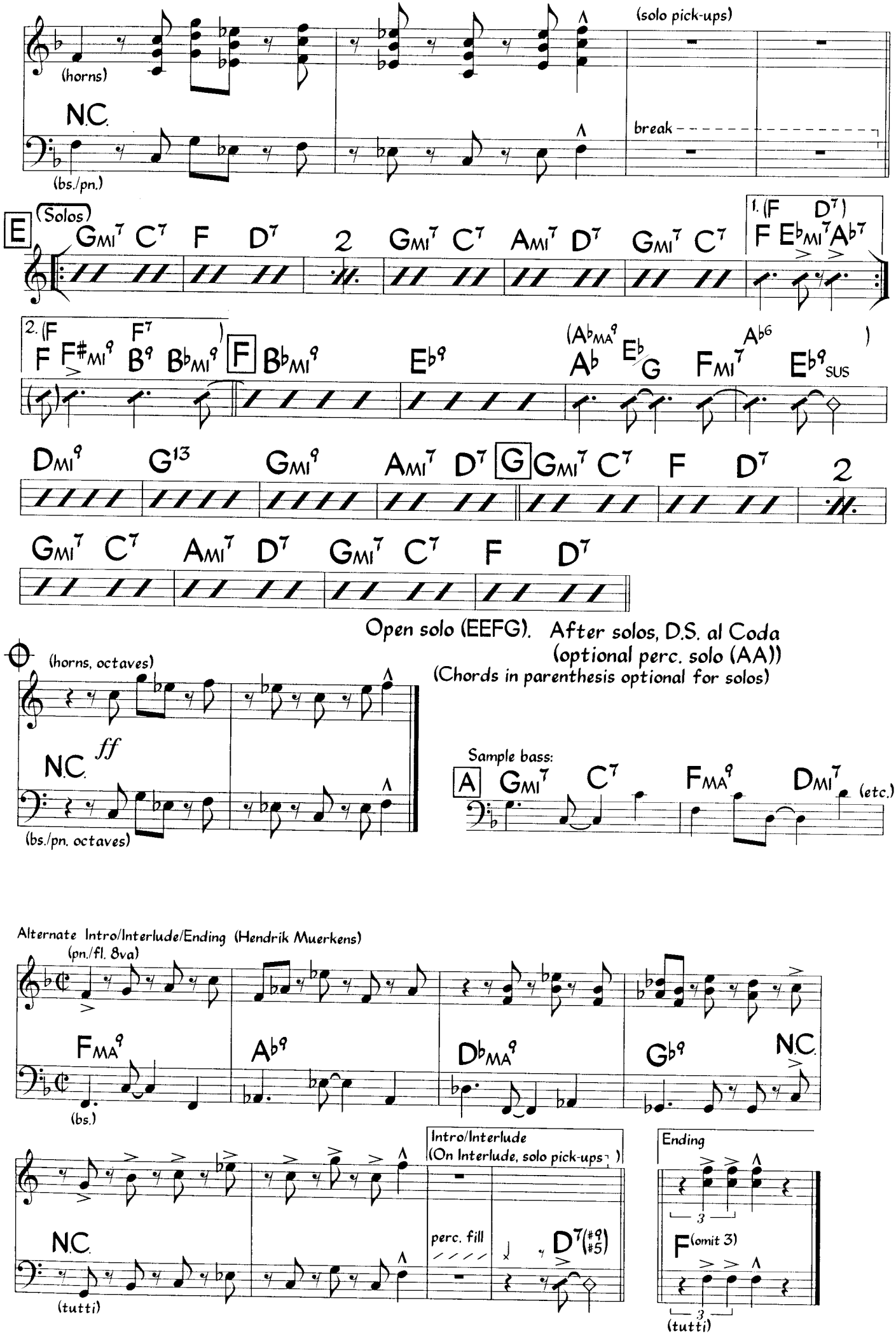
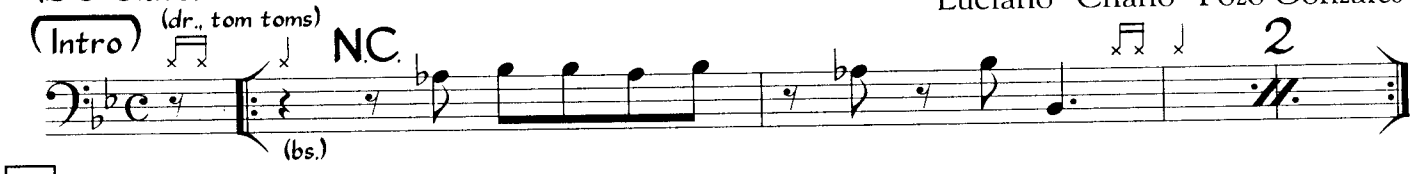
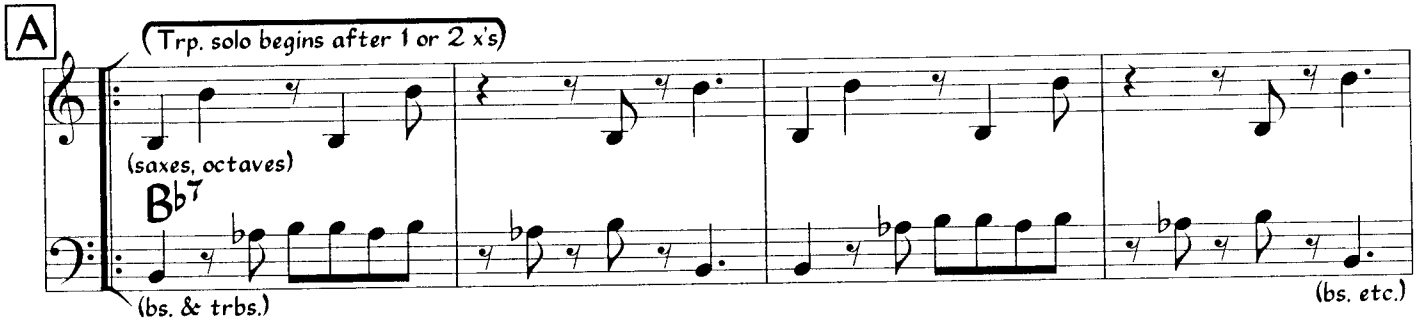

(horns)
N.C.
(bs./pn.)
(solo pick-ups)
break
E
(Solos)
GMI7 C7 F D7 2 GMI7 C7 AMI7 D7 GMI7 C7
1. (F D7)
F Eb MI7 Ab7
2. (F F7)
F F#MI9 B9 BbMI9
F BbMI9 Eb9
(AbMA9 Eb/G FMI7 Ab6)
Eb9SUS
DMI9 G13 GMI9 AMI7 D7
G GMI7 C7 F D7 2
GMI7 C7 AMI7 D7 GMI7 C7 F D7
Open solo (EEFG). After solos, D.S. al Coda
(optional perc. solo (AA))
(Chords in parenthesis optional for solos)
(horns, octaves)
N.C. ff
(bs./pn. octaves)
Sample bass:
A GMI7 C7 FMA9 DMI7 (etc.)
Alternate Intro/Interlude/Ending (Hendrik Muerkens)
(pn./fl. 8va)
FMA9 Ab9 DbMA9 Gb9 N.C.
(bs.)
Intro/Interlude
(On Interlude, solo pick-ups)
N.C.
(tutti)
perc. fill
D7(#9 #5)
Ending
3
F(omit 3)
3
(tutti)

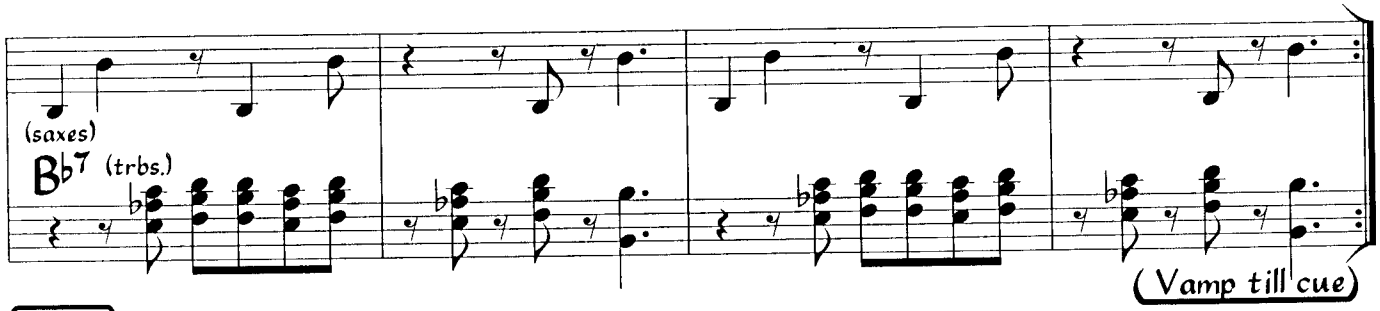
Manteca

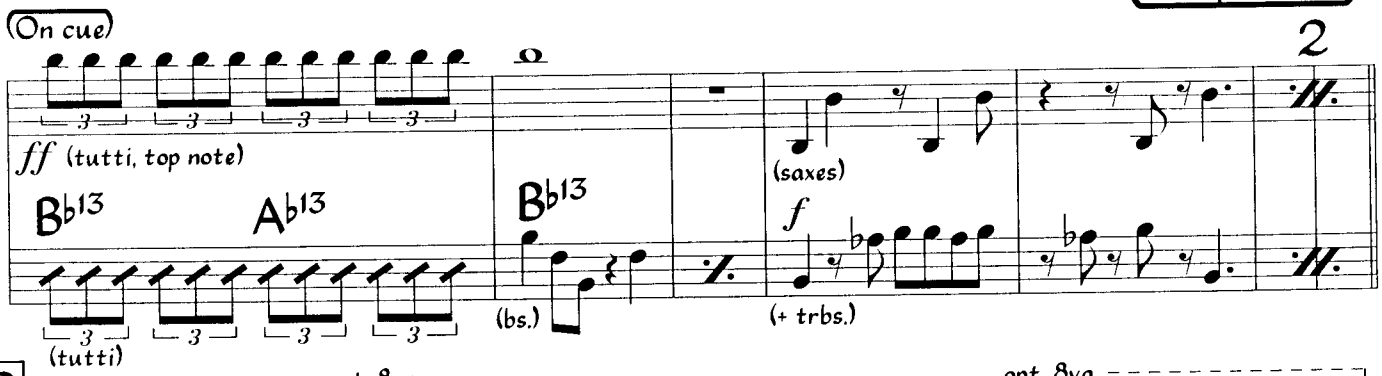
John Birks "Dizzy" Gillespie
Walter "Gil" Fuller
Luciano "Chano" Pozo Gonzales

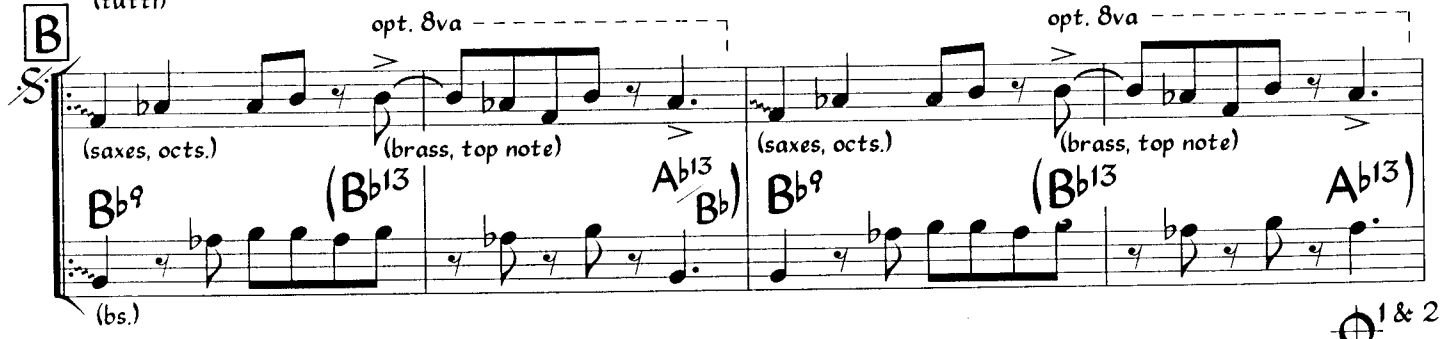
Mambo ♩ = ± 114
(2-3 Clave)

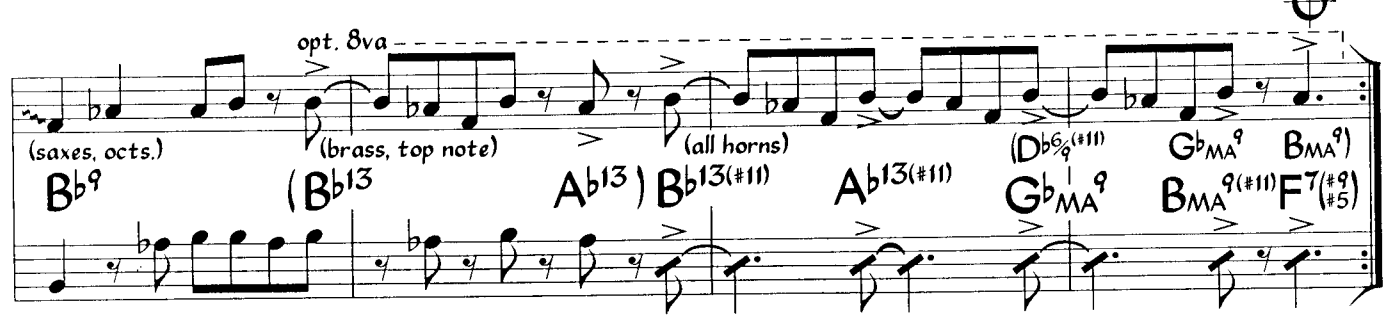


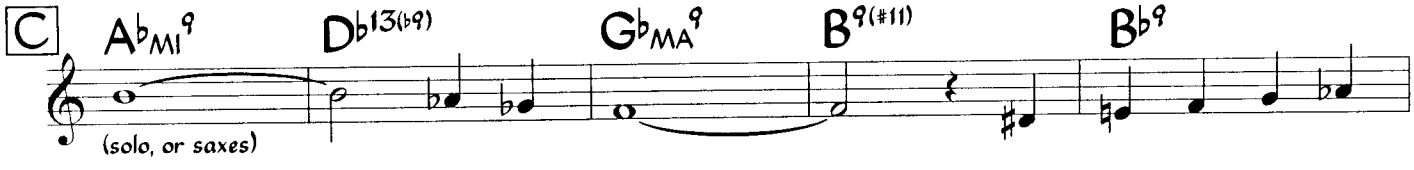












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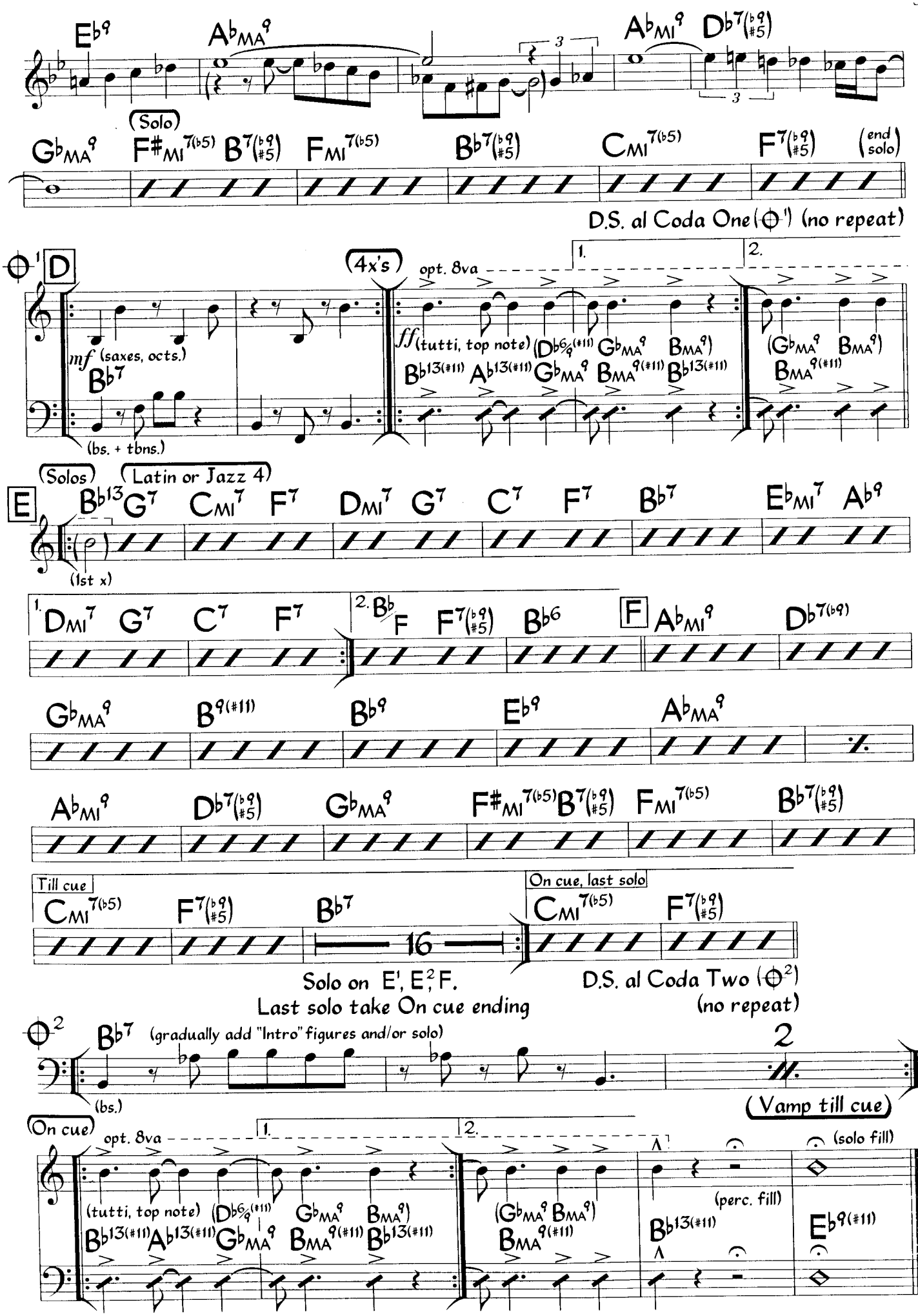
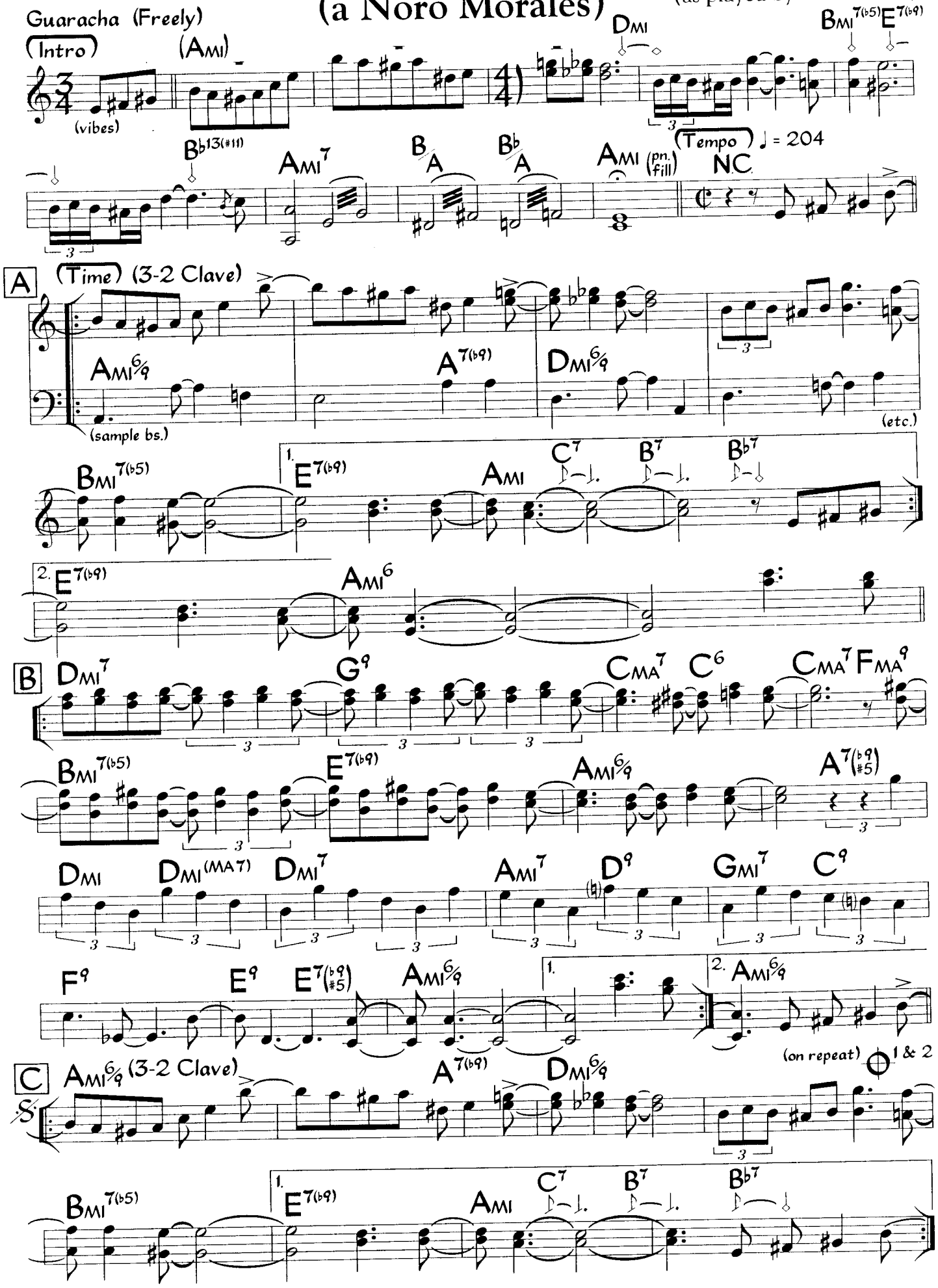
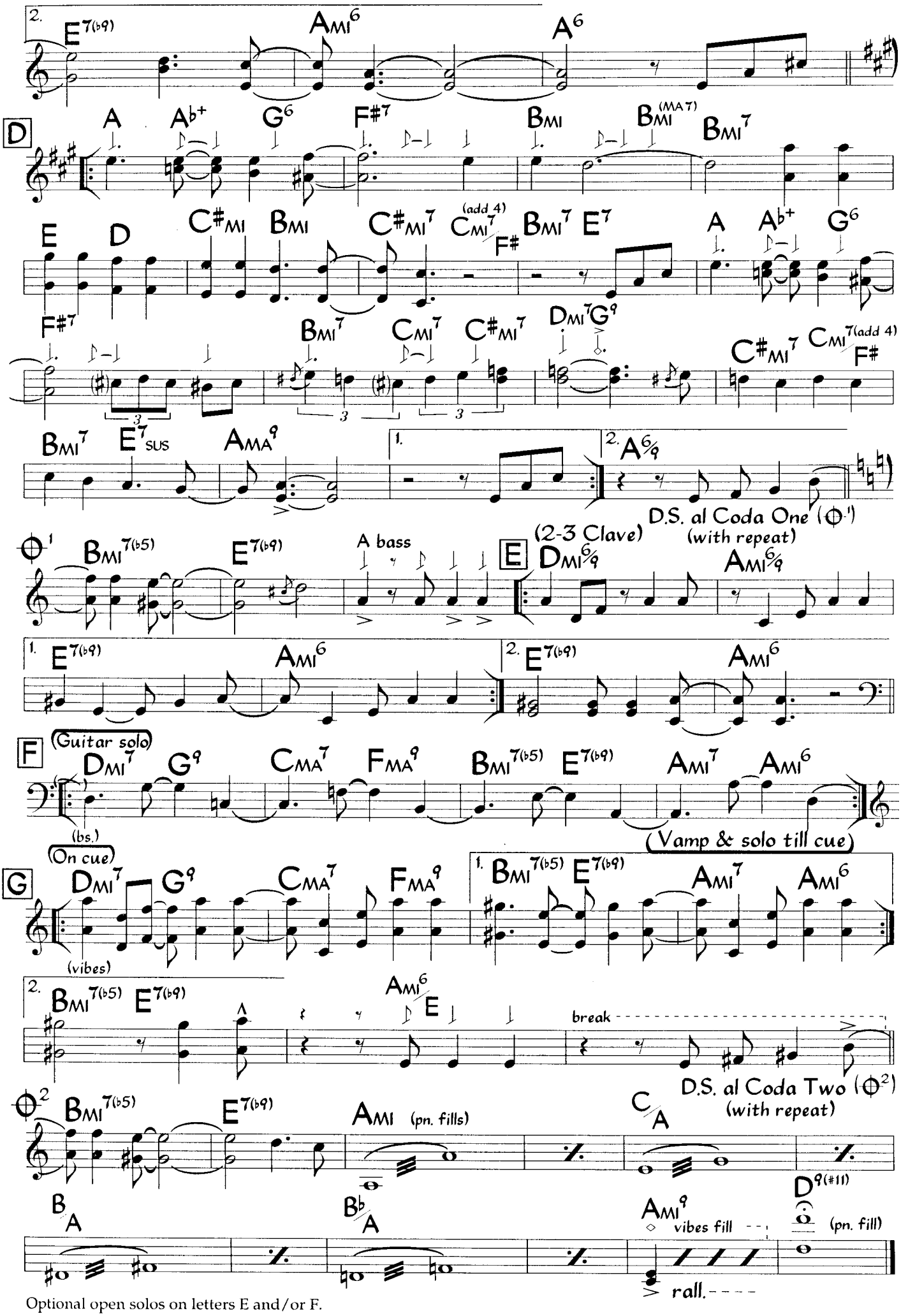


Chords in parentheses are alternate chords. This chart is compiled from several recorded versions.

María Cervantes
(a Noro Morales)

Noro Morales
(as played by Tito Puente)



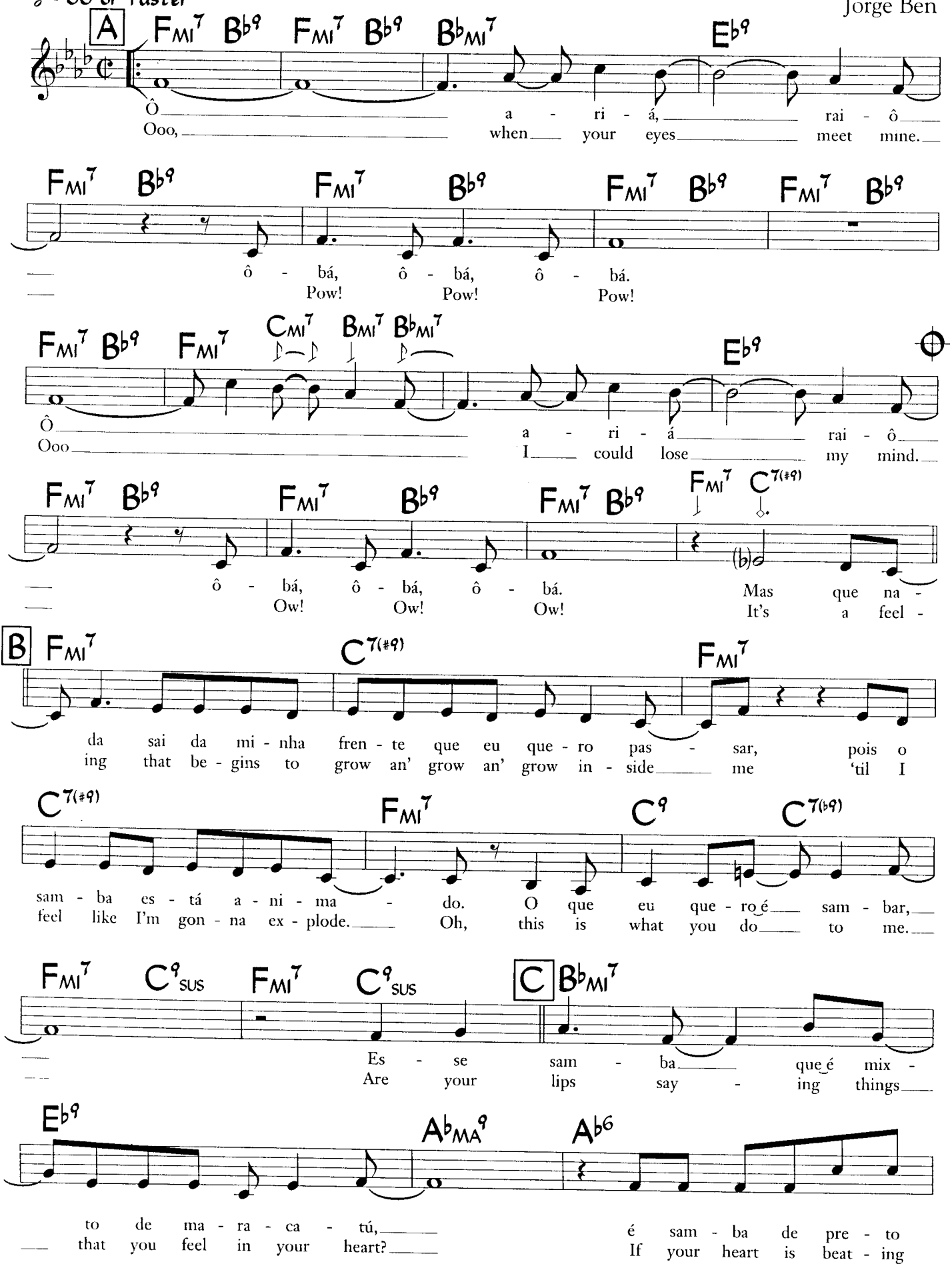


Optional open solos on letters E and/or F.

Mas Que Nada

Medium Funky Samba
♩ = 88 or faster

Jorge Ben



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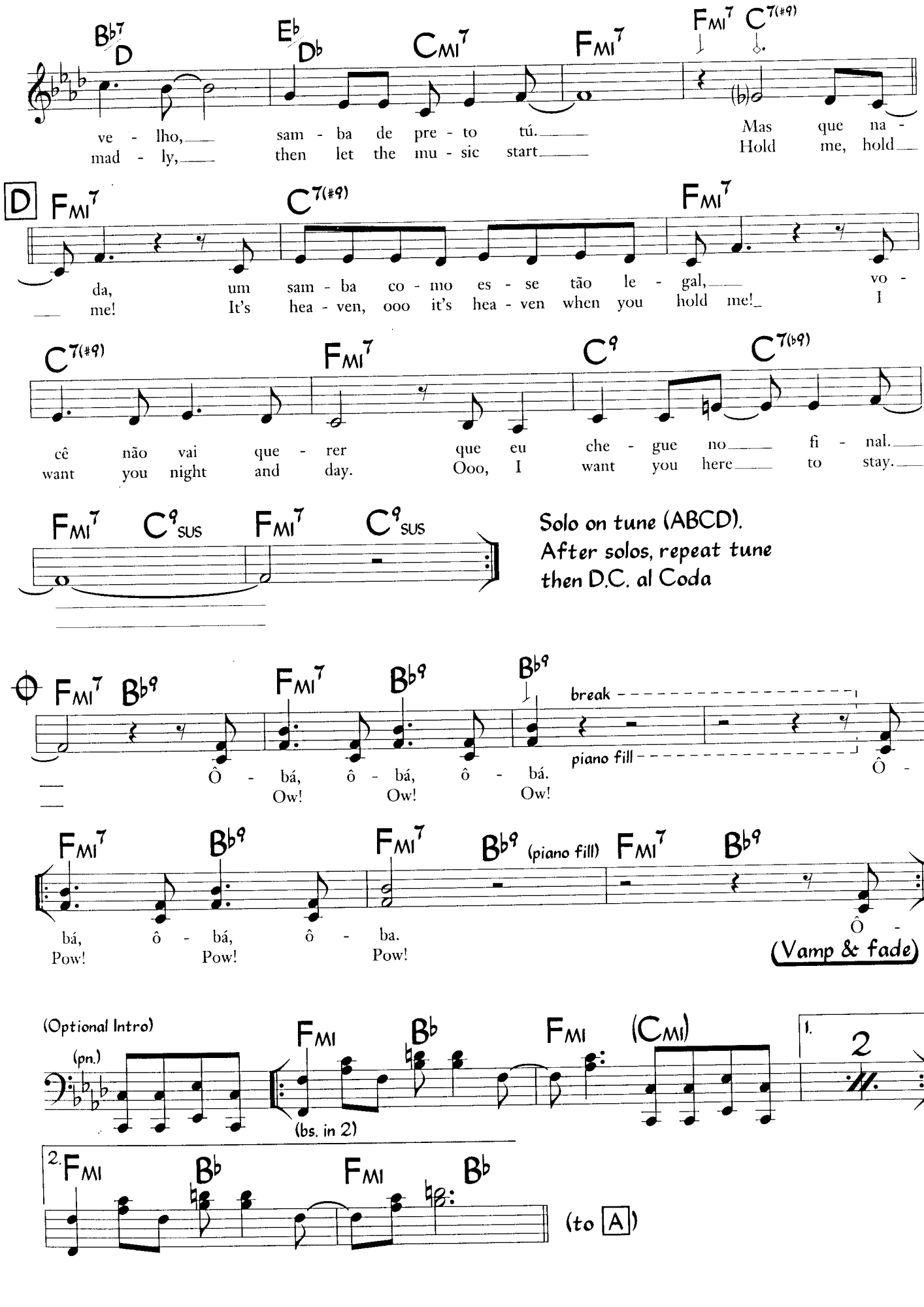
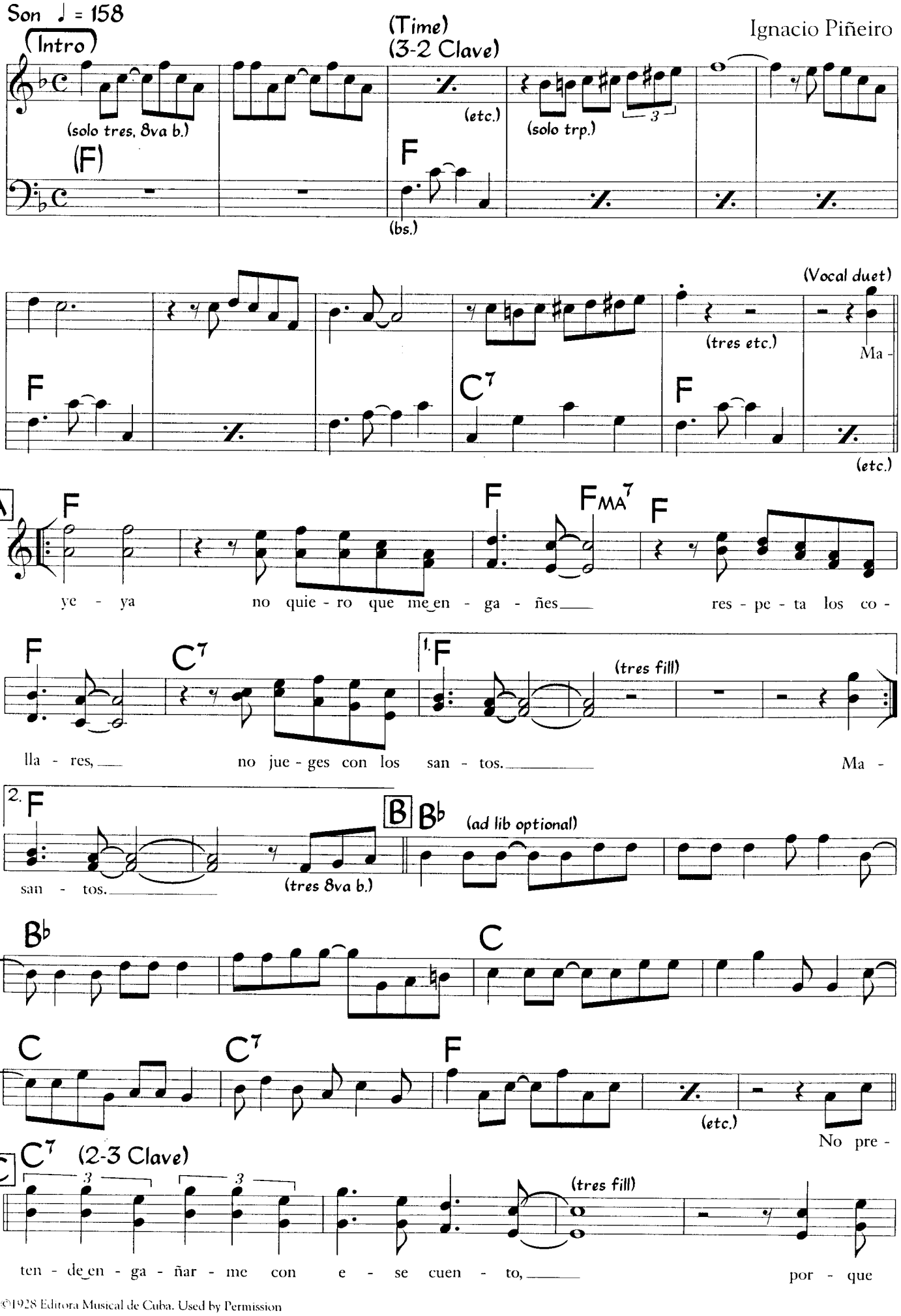

B♭7 D
E♭ D♭
Cmi7
Fmi7
Fmi7 C7(#9)
ve - lho, sam - ba de pre - to tú. Mas que na -
mad - ly, then let the mu - sic start Hold me, hold
D Fmi7 C7(#9) Fmi7
da, um sam - ba co - mo es - se tão le - gal, vo -
me! It's hea - ven, ooo it's hea - ven when you hold me! I
C7(#9) Fmi7 C9 C7(♭9)
cê não vai que - rer que eu che - gue no fi - nal.
want you night and day. Ooo, I want you here to stay.
Fmi7 C9sus Fmi7 C9sus
Solo on tune (ABCD).
After solos, repeat tune
then D.C. al Coda
Fmi7 B♭9 Fmi7 B♭9 B♭9
break
piano fill
Ô - bá, ô - bá, ô - bá. Ô -
Ow! Ow! Ow!
Fmi7 B♭9 Fmi7 B♭9 (piano fill) Fmi7 B♭9
bá, ô - bá, ô - ba. Ô -
Pow! Pow! Pow!
(Vamp & fade)
(Optional Intro)
(pn.)
Fmi Bb Fmi (Cmi)
1. 2
(bs. in 2)
2. Fmi Bb Fmi Bb
(to A)

Mayeya, No Juegues Con Los Santos

Son ♩ = 158

Ignacio Piñeiro



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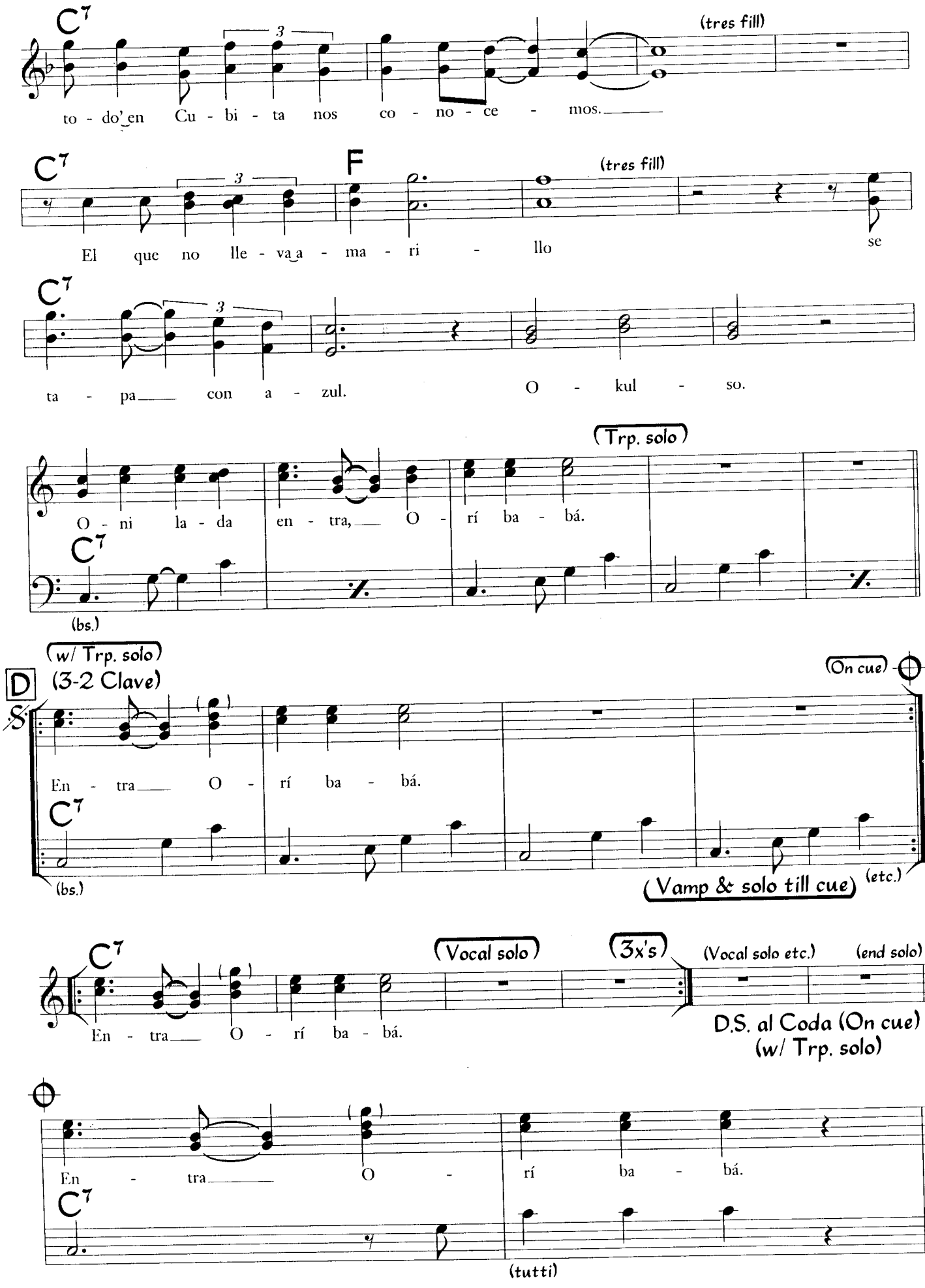
C7
(tres fill)
to - do' en Cu - bi - ta nos co - no - ce - mos.
C7
F
(tres fill)
El que no lle - va a - ma - ri - llo se
C7
ta - pa con a - zul. O - kul - so.
Trp. solo
O - ni la - da en - tra, O - rí ba - bá.
C7
(bs.)
w/ Trp. solo
(3-2 Clave)
D.S.
On cue
En - tra O - rí ba - bá.
C7
(bs.)
Vamp & solo till cue
(etc.)
C7
Vocal solo
3x's
(Vocal solo etc.)
(end solo)
En - tra O - rí ba - bá.
D.S. al Coda (On cue)
(w/ Trp. solo)
En - tra O - rí ba - bá.
C7
(tutti)

Me Voy Pa'l Pueblo

Merceditas Valdés
(as played by Beny Moré)

Bolero-Son ♩ = 114

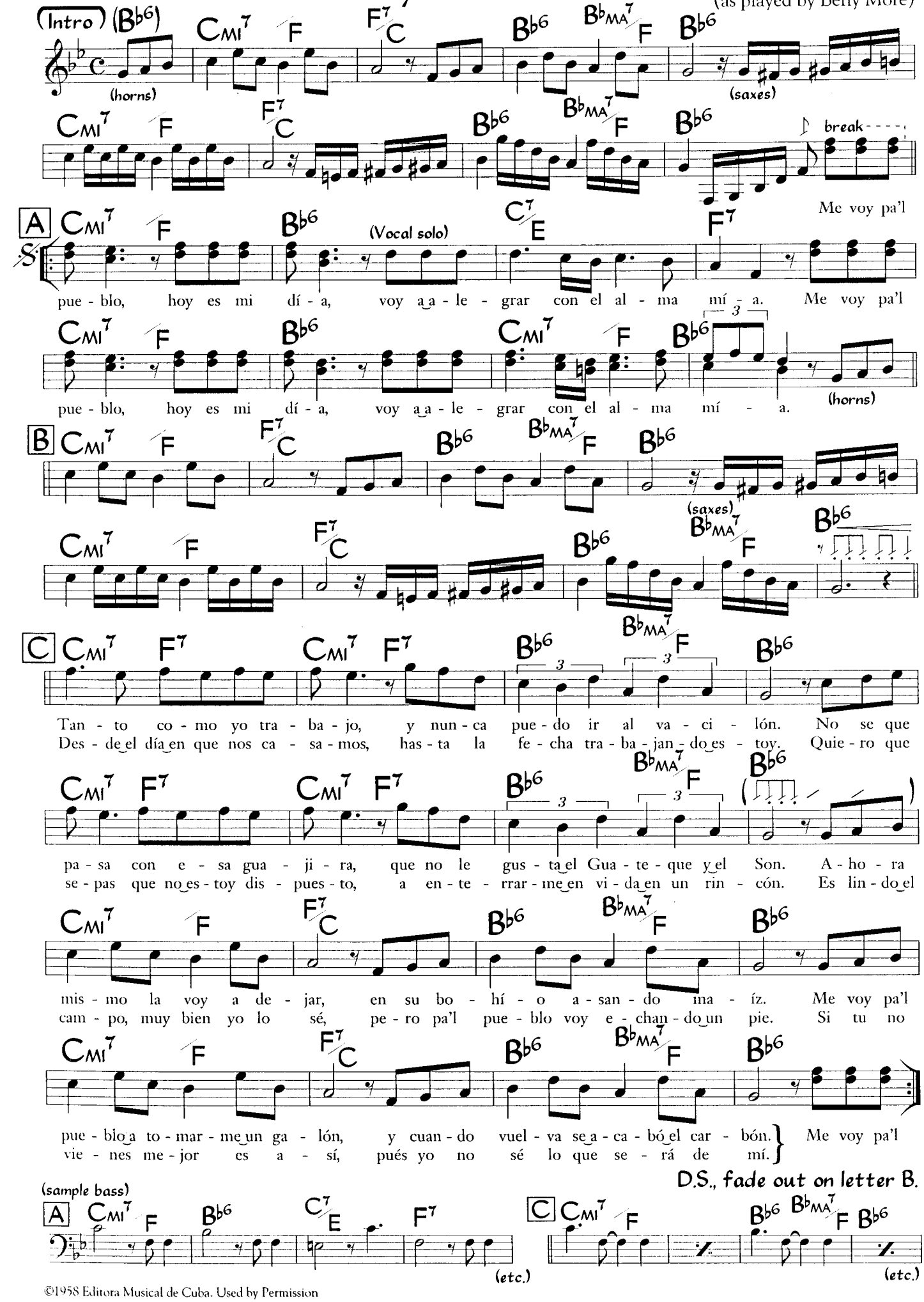

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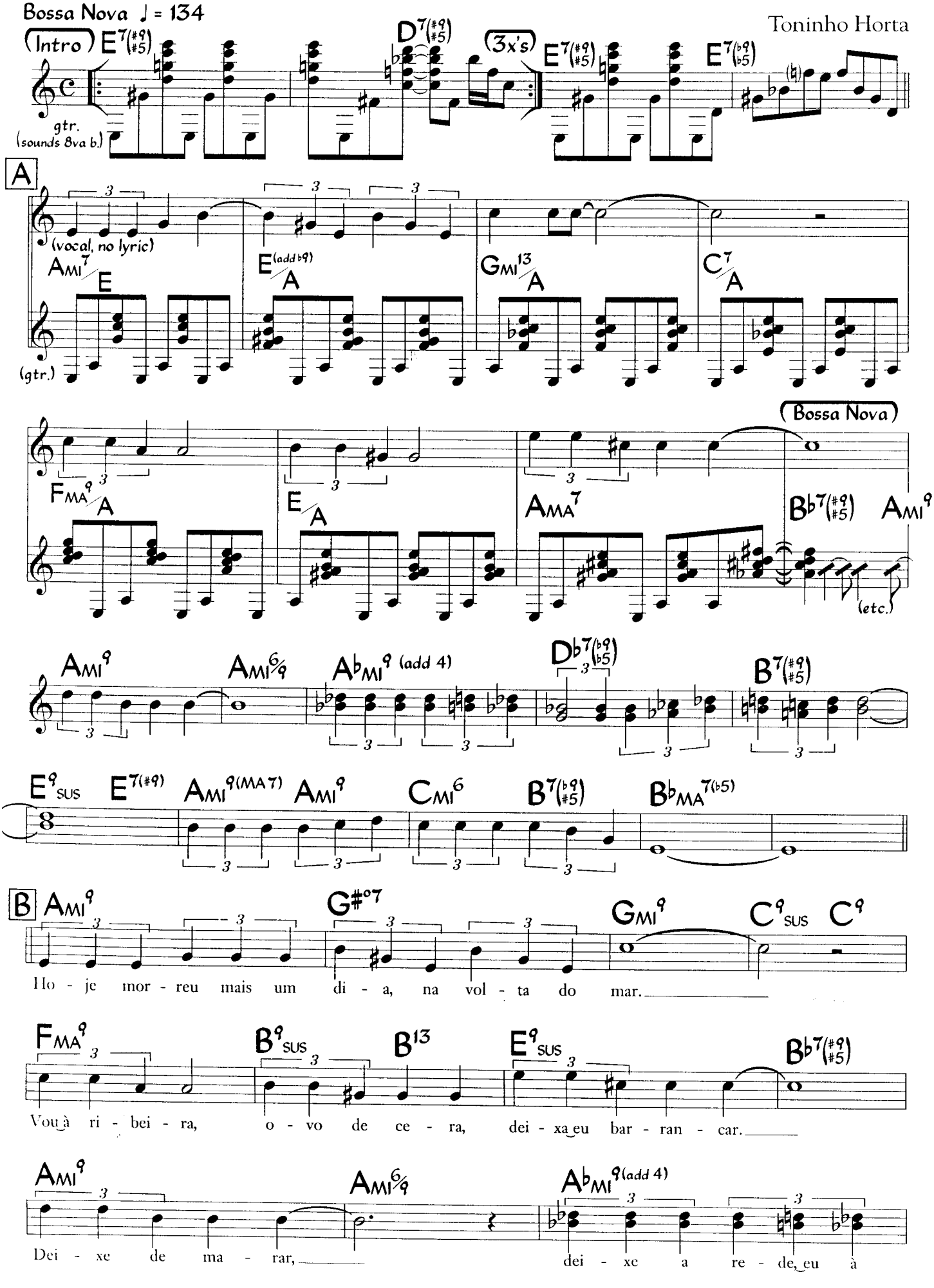
Photo by Hector Rivera

GLADYS "BOBI" CESPEDES

Meu Canário Vizinho Azul

Bossa Nova ♩ = 134

Toninho Horta



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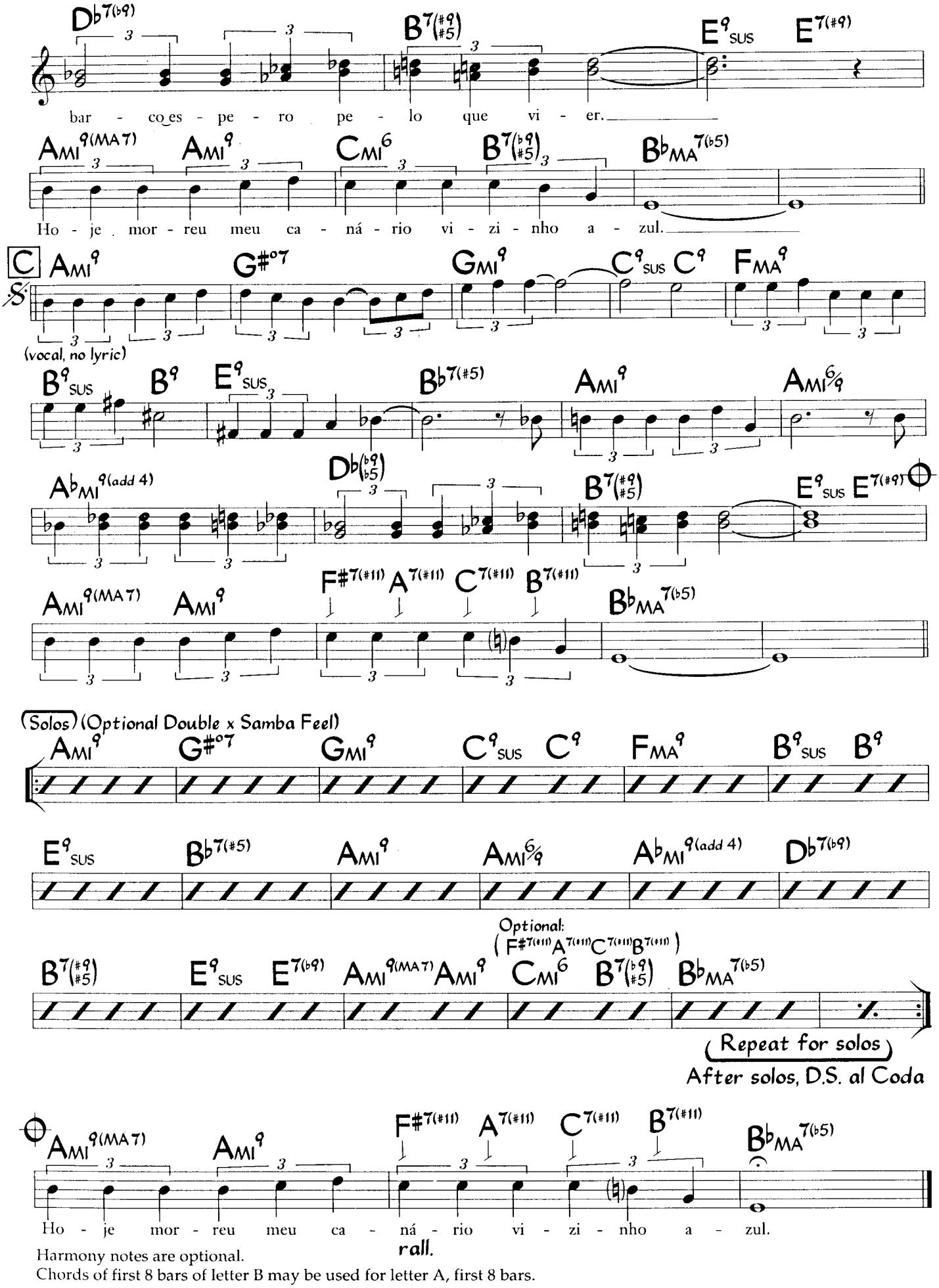
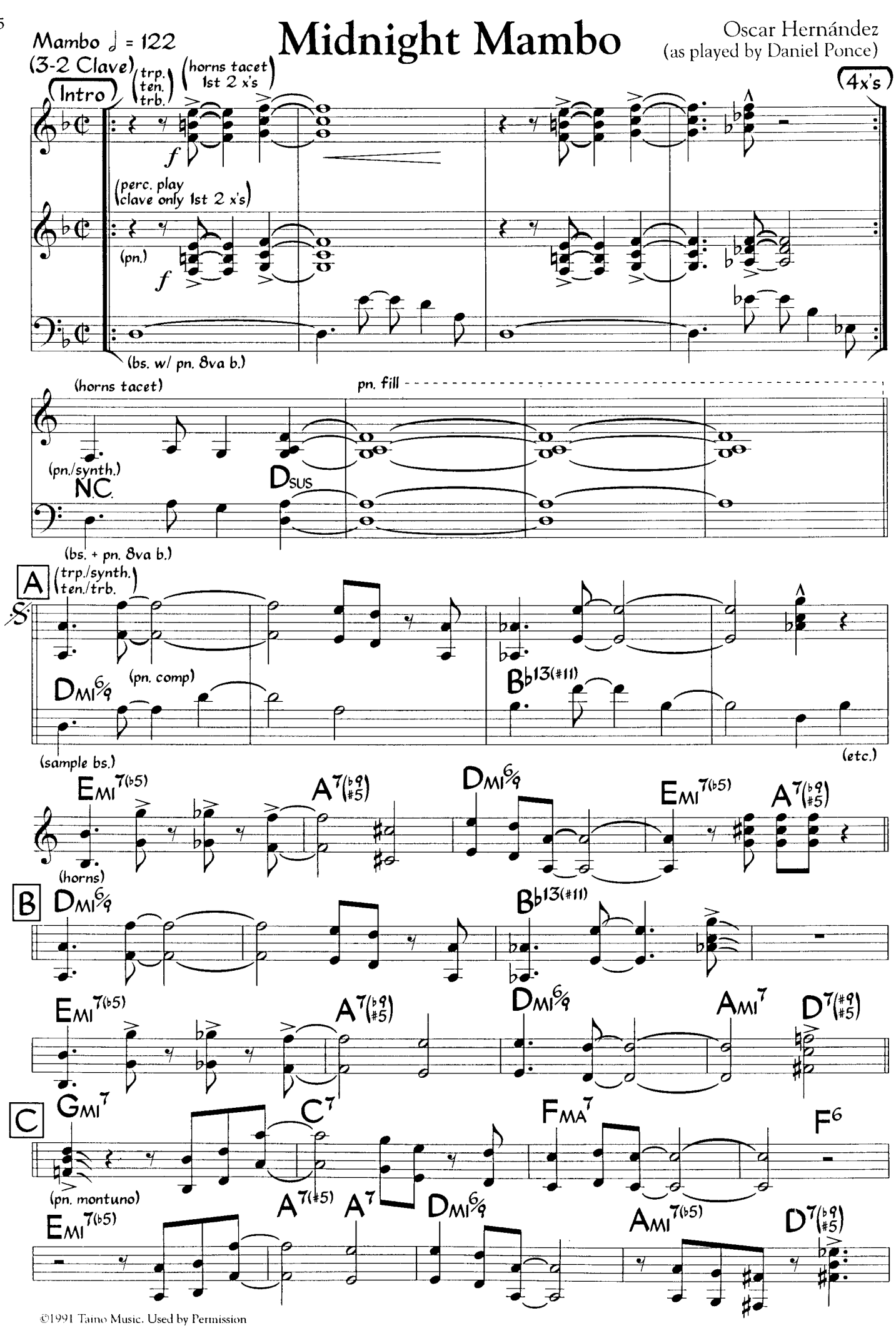


Harmony notes are optional.
Chords of first 8 bars of letter B may be used for letter A, first 8 bars.

Midnight Mambo

Oscar Hernández
(as played by Daniel Ponce)



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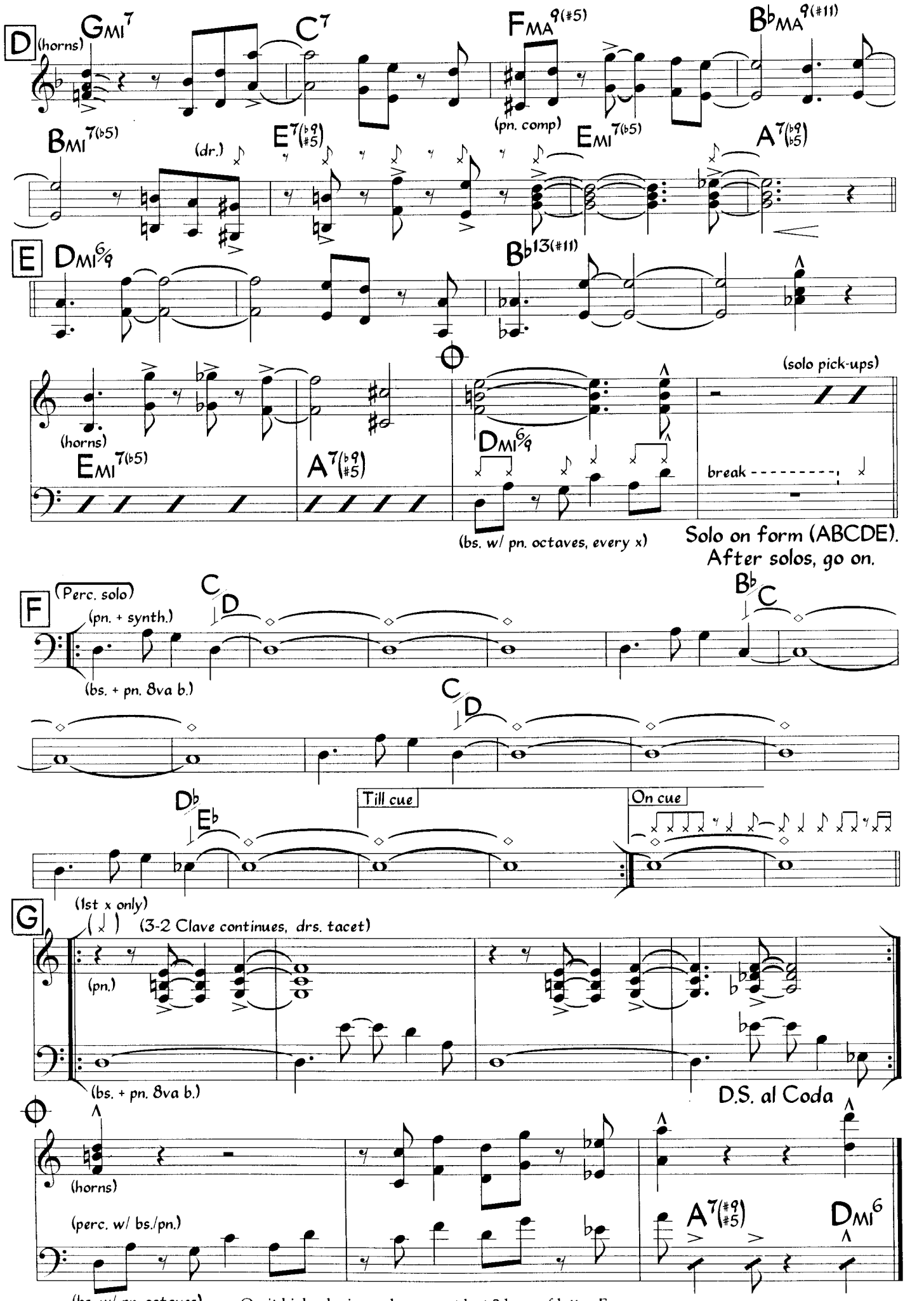
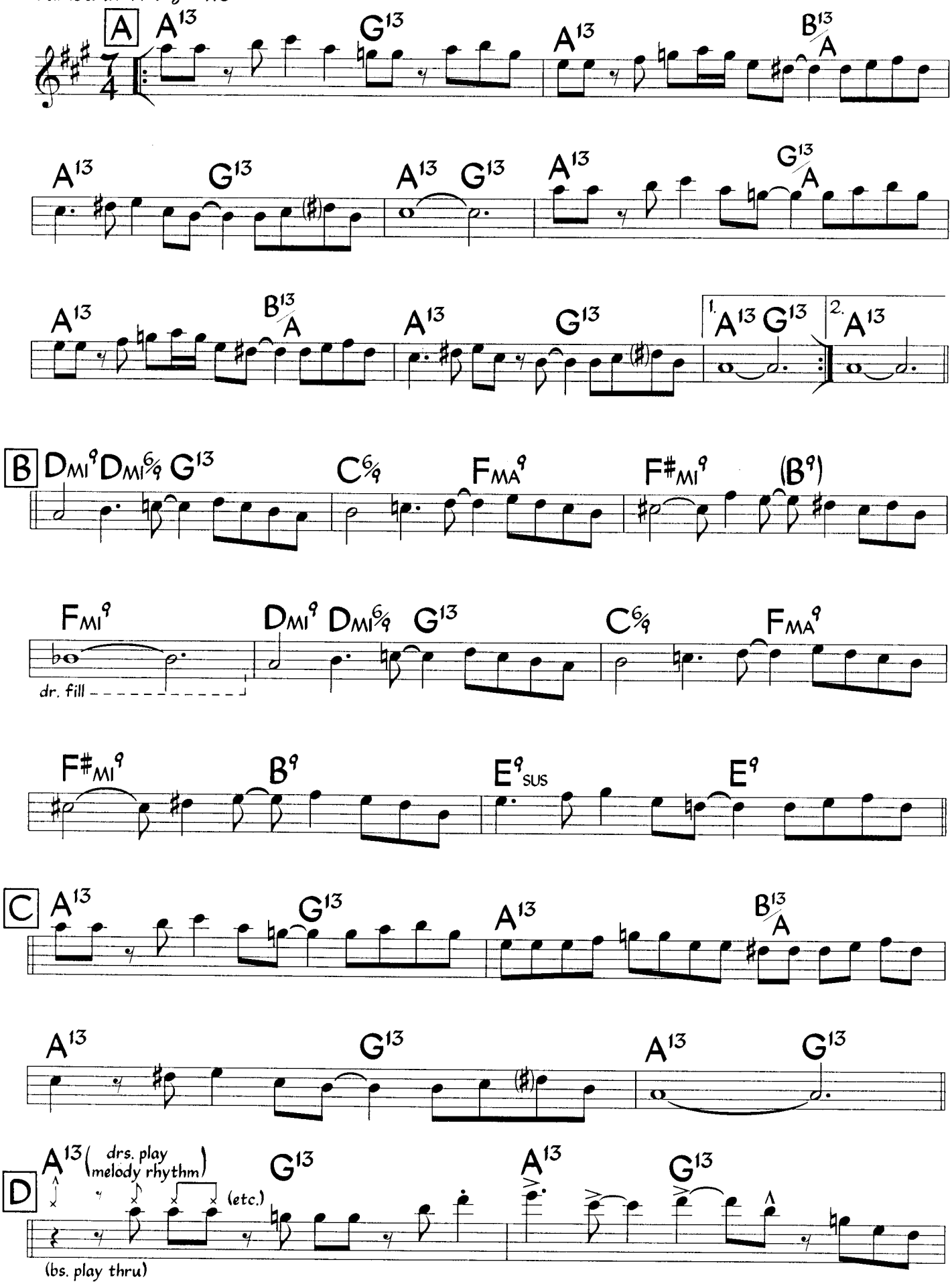

D
(horns)
GMI7
C7
FMA9(#5)
(pn. comp)
BbMA9(#11)
BMI7(b5)
(dr.)
E7(b9 #5)
EMI7(b5)
A7(b9 b5)
E
DMI6/9
Bb13(#11)
(horns)
EMI7(b5)
A7(b9 #5)
DMI6/9
(bs. w/ pn. octaves, every x)
(solo pick-ups)
break
Solo on form (ABCDE).
After solos, go on.
F
Perc. solo
(pn. + synth.)
(bs. + pn. 8va b.)
C/D
Bb/C
Db/Eb
Till cue
On cue
(1st x only)
G
(3-2 Clave continues, drs. tacet)
(pn.)
(bs. + pn. 8va b.)
D.S. al Coda
(horns)
(perc. w/ bs./pn.)
(bs. w/ pn. octaves)
A7(#9 #5)
DMI6
Omit kicks during solos except last 2 bars of letter E.

Mixing

Samba in 7/4 ♩ = 116

Airto Moreira



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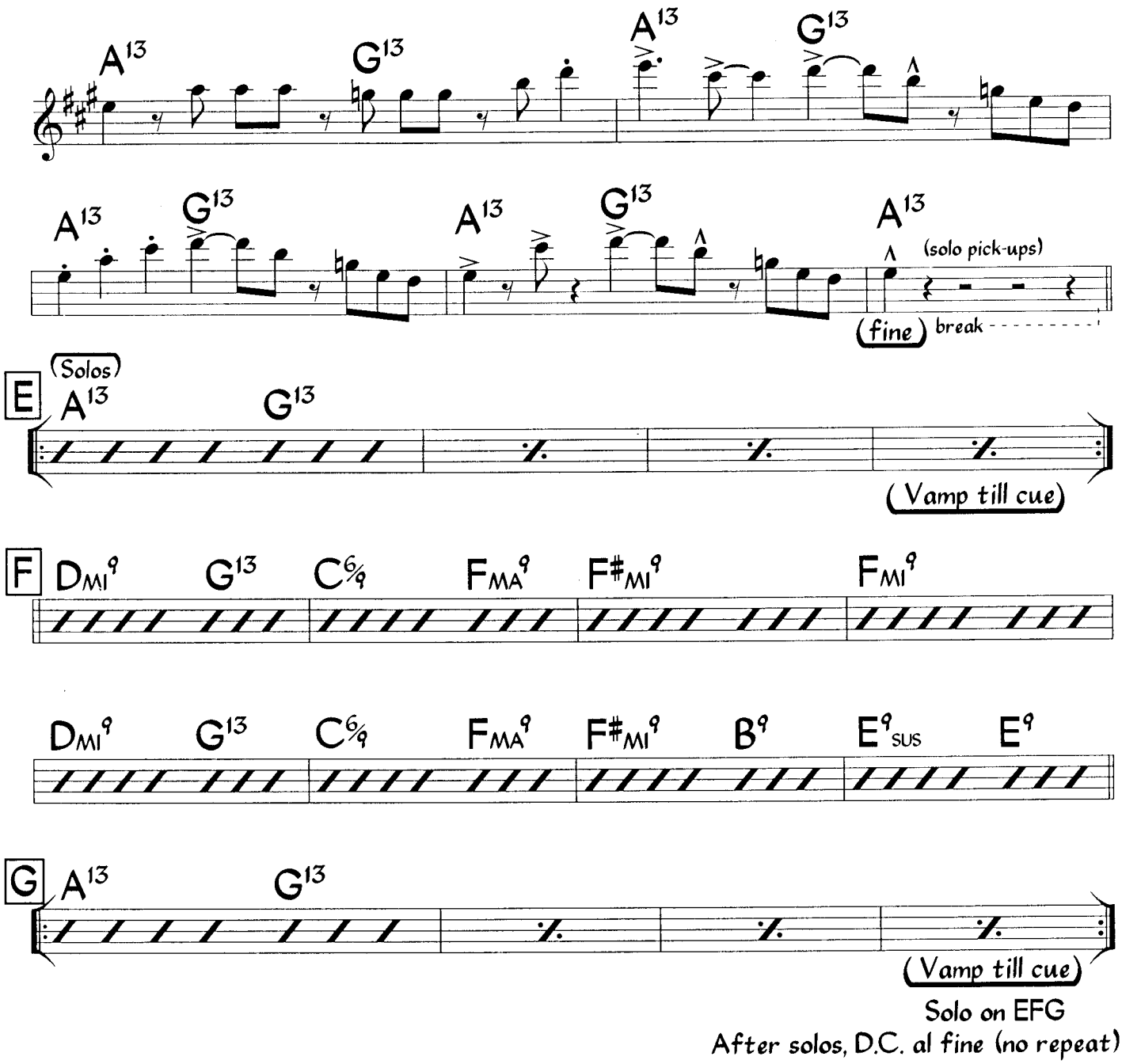
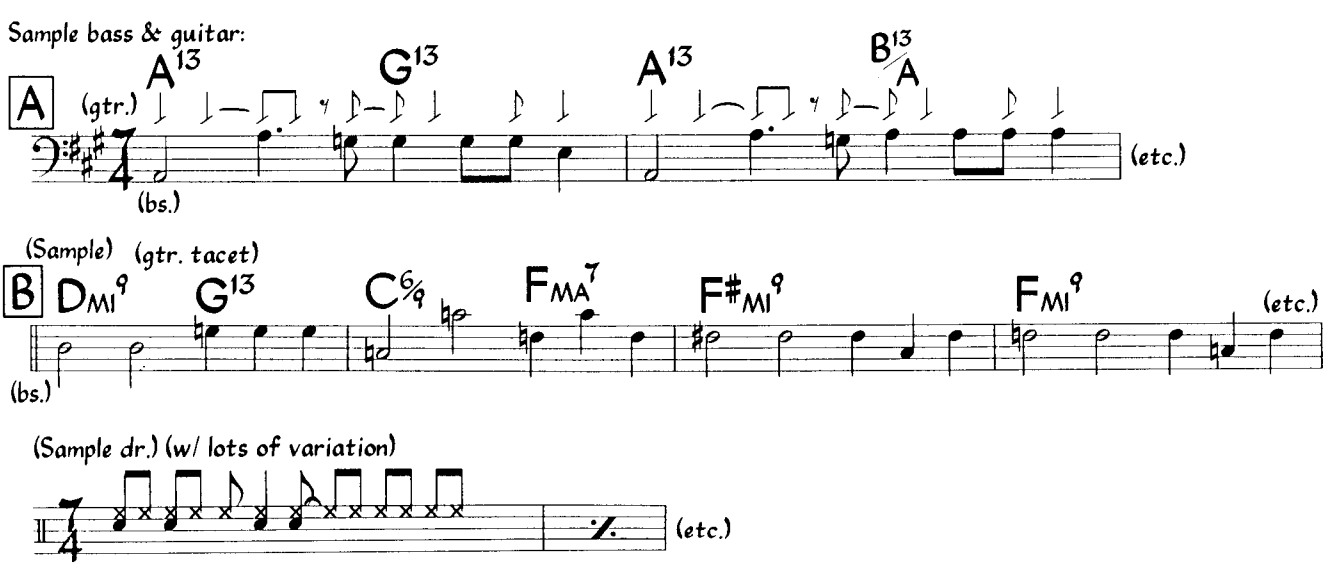
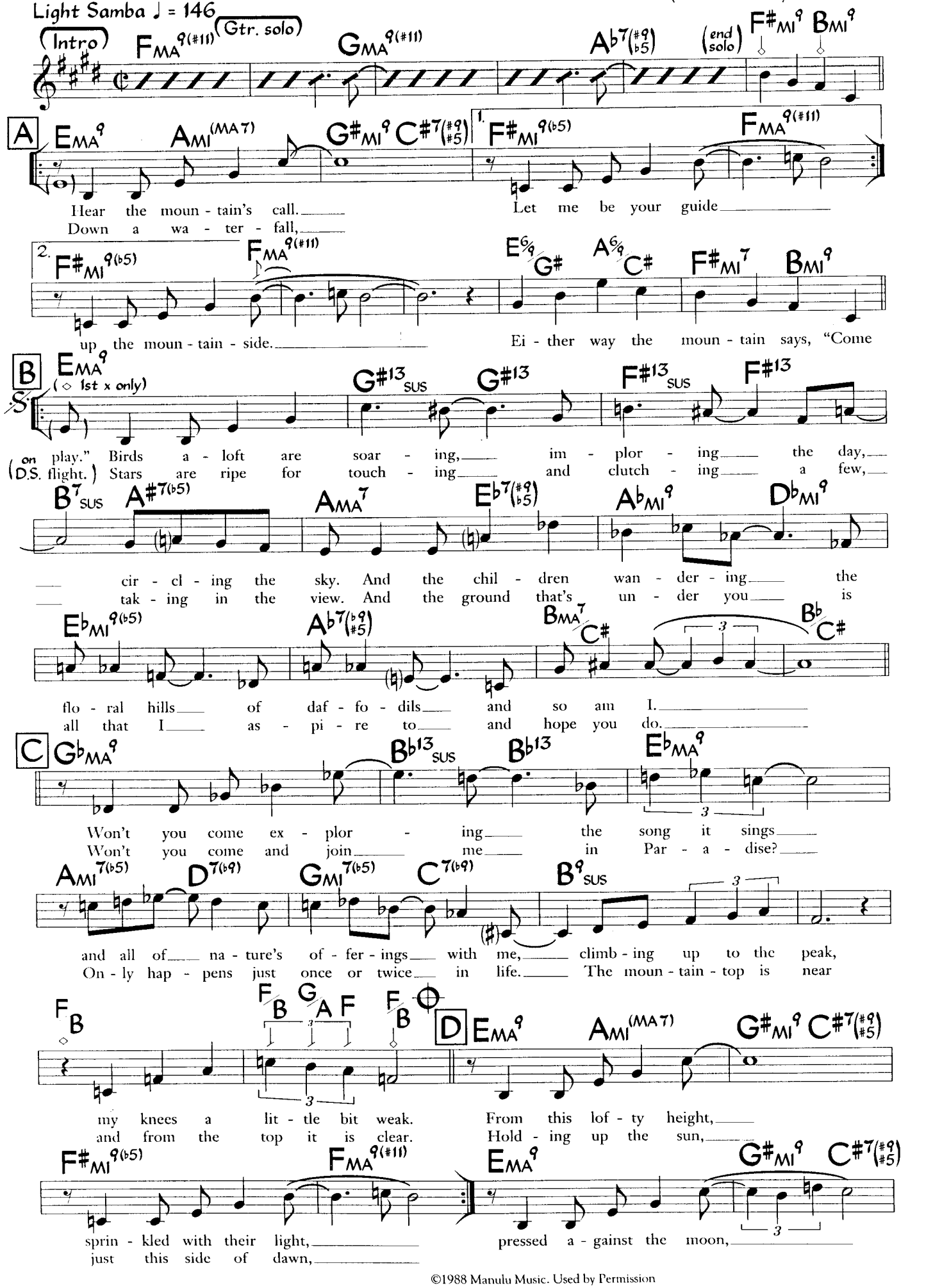

A13
G13
A13
G13
A13
G13
A13
G13
A13
(solo pick-ups)
(fine)
break
(Solos)
E
A13
G13
(Vamp till cue)
F
DMI9
G13
C6/9
FMA9
F#MI9
FMI9
DMI9
G13
C6/9
FMA9
F#MI9
B9
E9SUS
E9
G
A13
G13
(Vamp till cue)
Solo on EFG
After solos, D.C. al fine (no repeat)


Sample bass & guitar:
A
(gtr.)
A13
G13
A13
B13/A
(bs.)
(etc.)
(Sample)
(gtr. tacet)
B
DMI9
G13
C6/9
FMA7
F#MI9
FMI9
(etc.)
(bs.)
(Sample dr.) (w/ lots of variation)
(etc.)

Mountain Flight

Music - Toninho Horta
Lyric - Tom Lellis
(as recorded by Tom Lellis)



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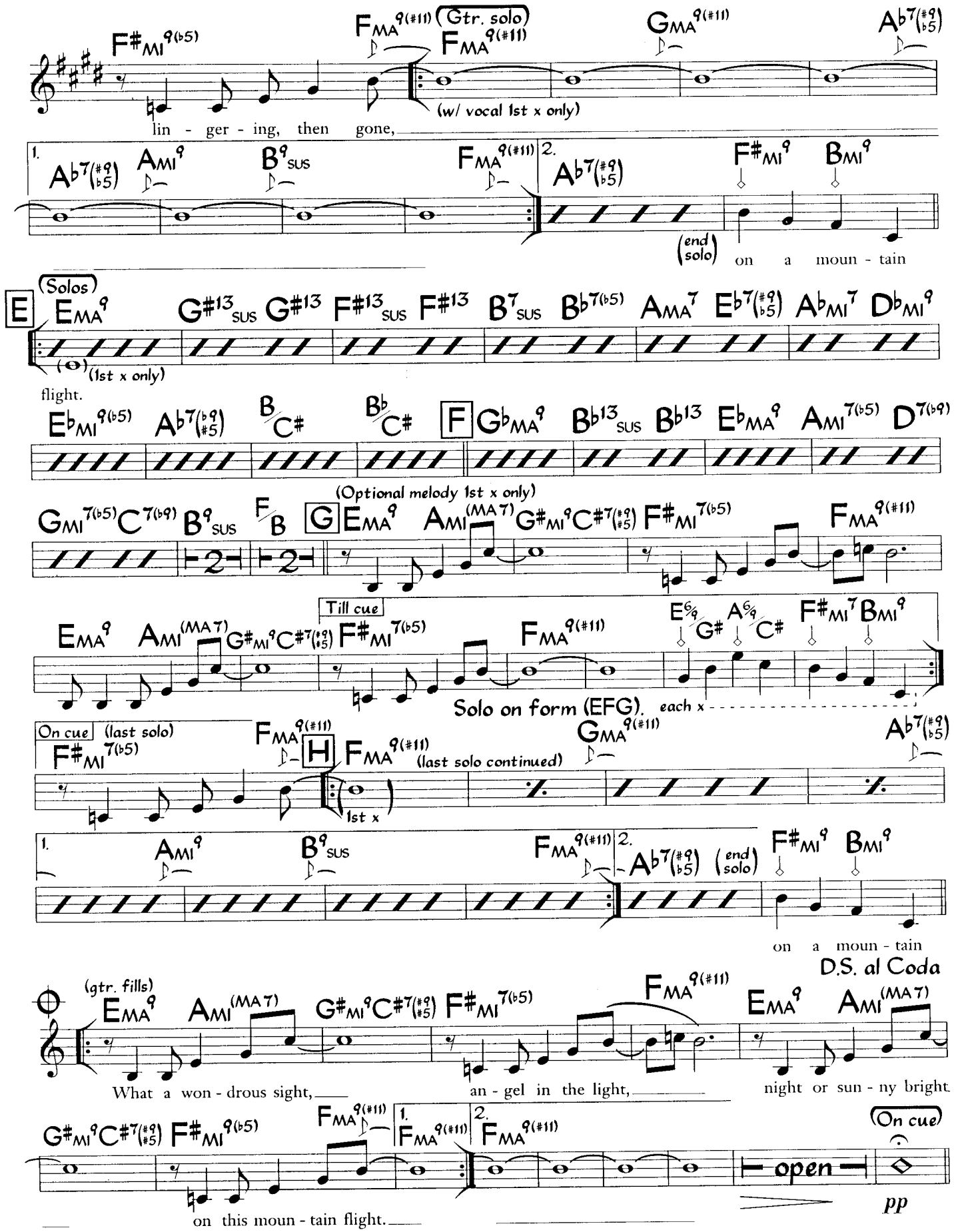
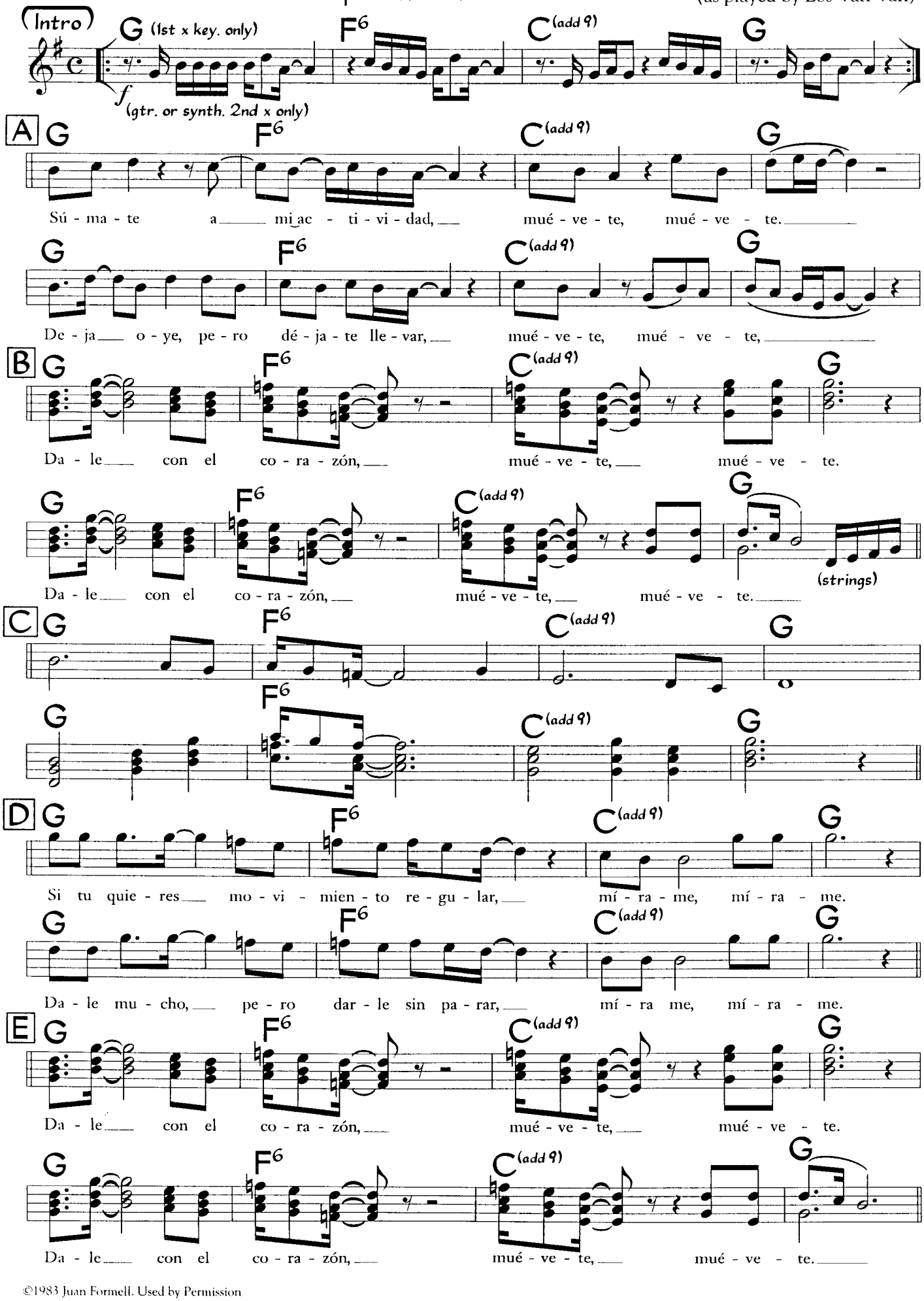


3rd Verse: (letter B on D.S.): Under forest cover discover a world, fantasy unfurled,
and from mountain majesty a crown of green fit for a queen the likes of you.
Won't you come and join me in paradise?
Piece of cake so just take a nice big slice.
The mountain top is here, and from the top it is clear. (To Coda)

(Anda Ven Y) Muévete

Songo ♩ = 106
(3-2 Rumba Clave) (Note: 1 clave per measure)

Juan Formell
(as played by Los Van Van)



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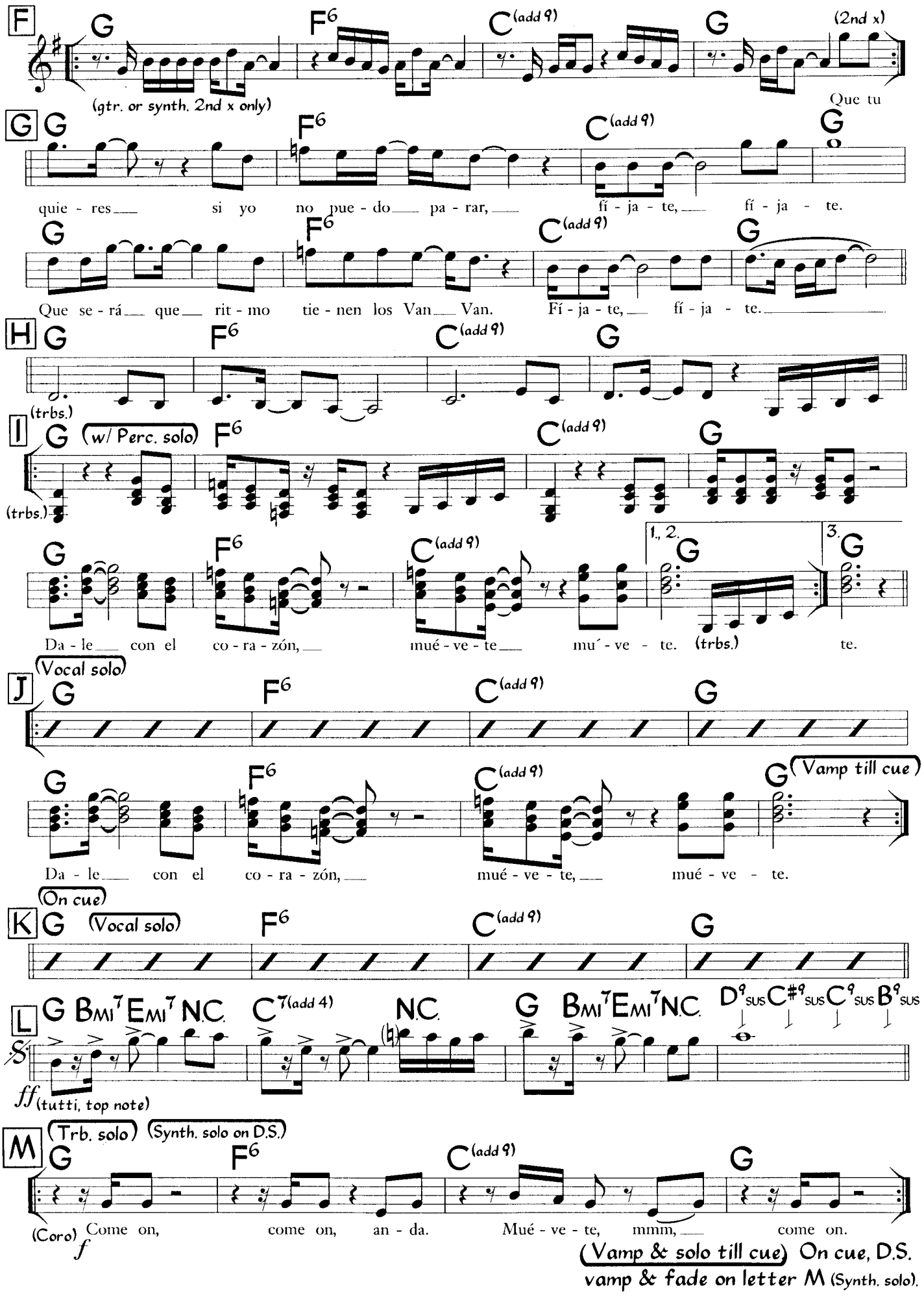
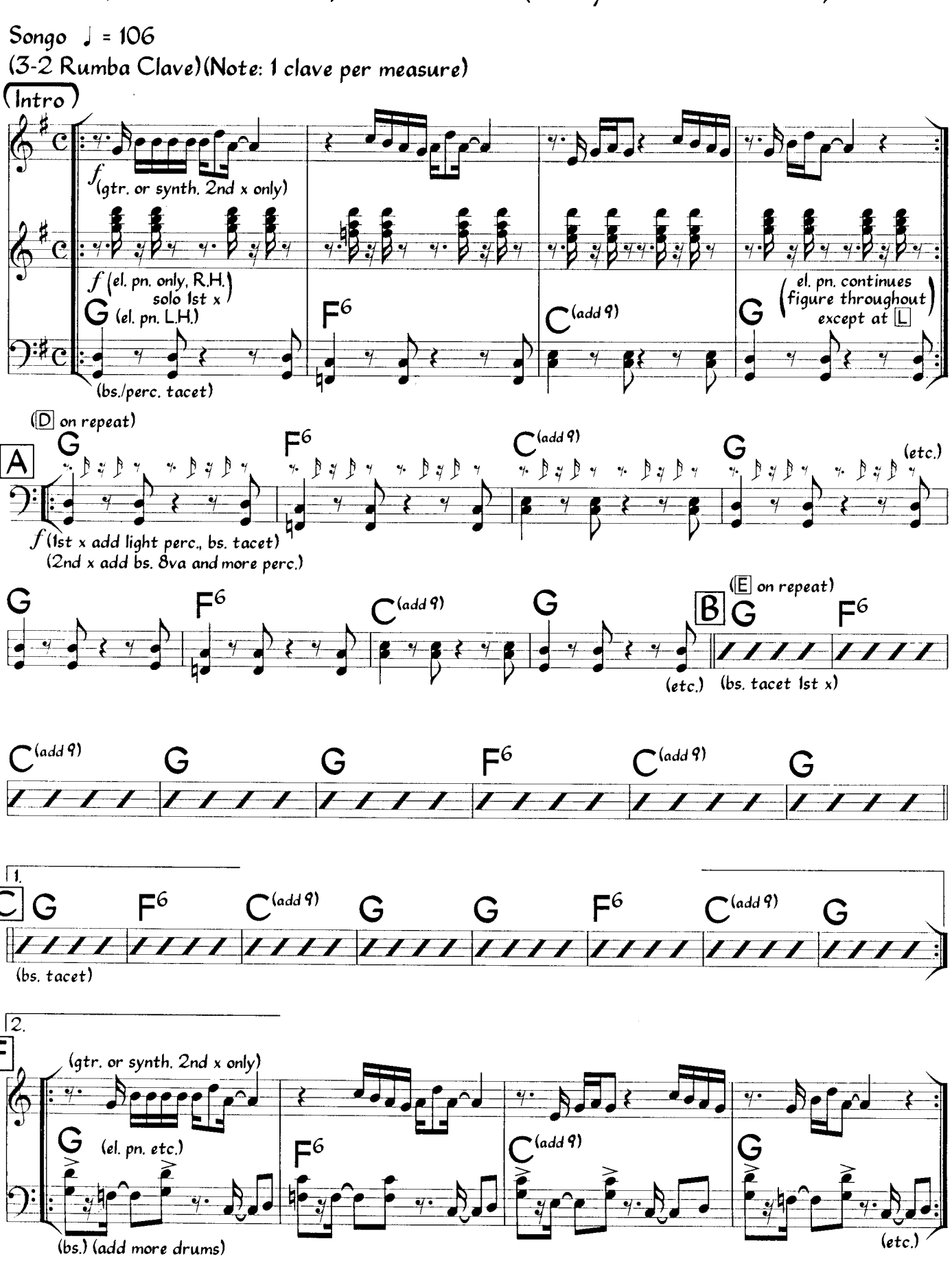
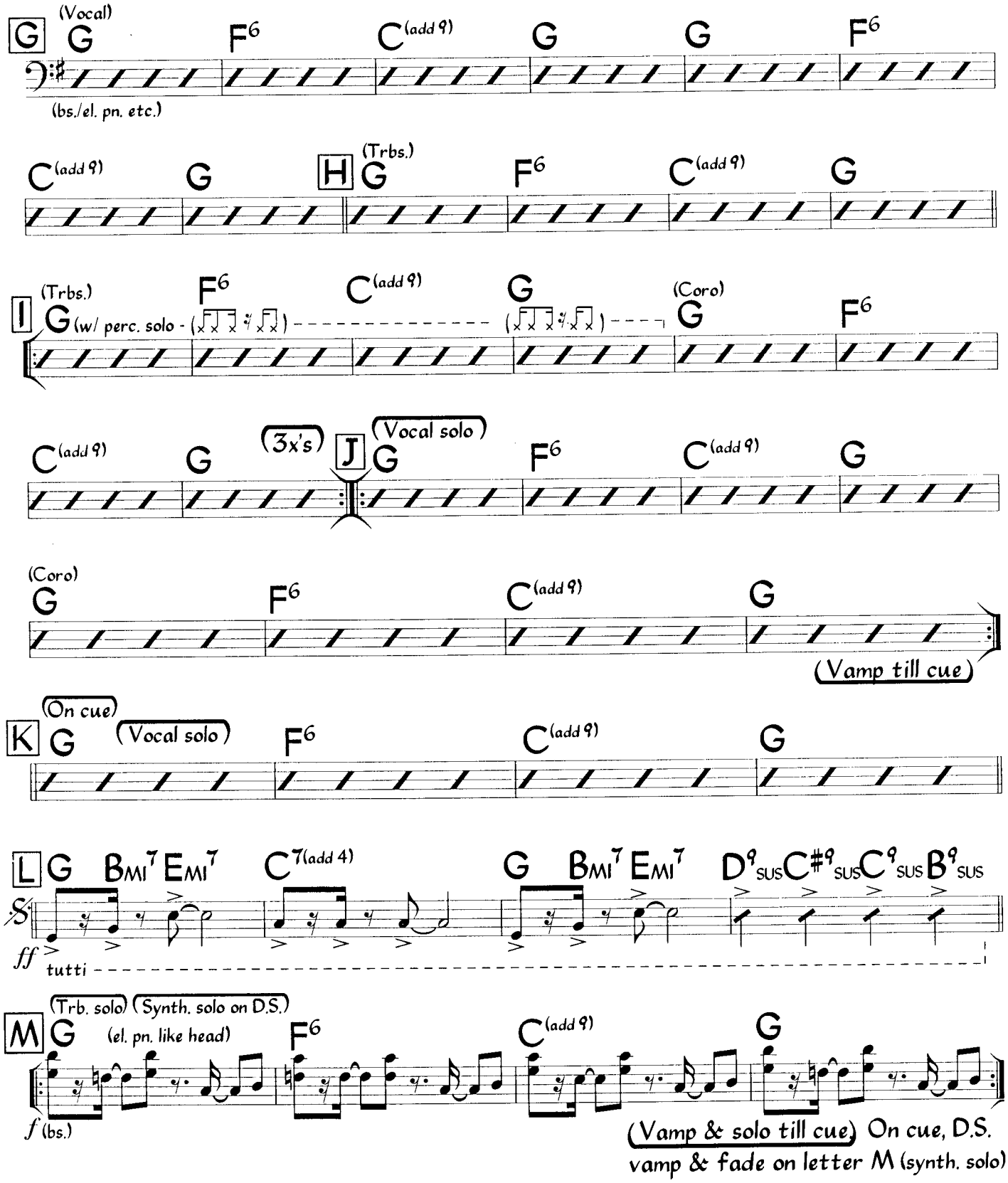

F
G
F6
C(add 9)
G
(2nd x)
(gtr. or synth. 2nd x only)
Que tu
G
quie - res si yo no pue - do pa - rar, fí - ja - te, fí - ja - te.
Que se - rá que rit - mo tie - nen los Van Van. Fí - ja - te, fí - ja - te.
H
(trbs.)
I
(w/ Perc. solo)
(trbs.)
1., 2.
3.
Da - le con el co - ra - zón, mué - ve - te mu´ - ve - te. (trbs.) te.
J
(Vocal solo)
Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.
(Vamp till cue)
K
(On cue)
(Vocal solo)
L
G BMI7 EMI7 N.C.
C7(add 4)
N.C.
G BMI7 EMI7 N.C.
D9SUS C#9SUS C9SUS B9SUS
ff (tutti, top note)
M
(Trb. solo)
(Synth. solo on D.S.)
(Coro) Come on, come on, an - da. Mué - ve - te, mmm, come on.
f
(Vamp & solo till cue) On cue, D.S.
vamp & fade on letter M (Synth. solo).

(Anda Ven Y) Muévete (Rhythm Section)



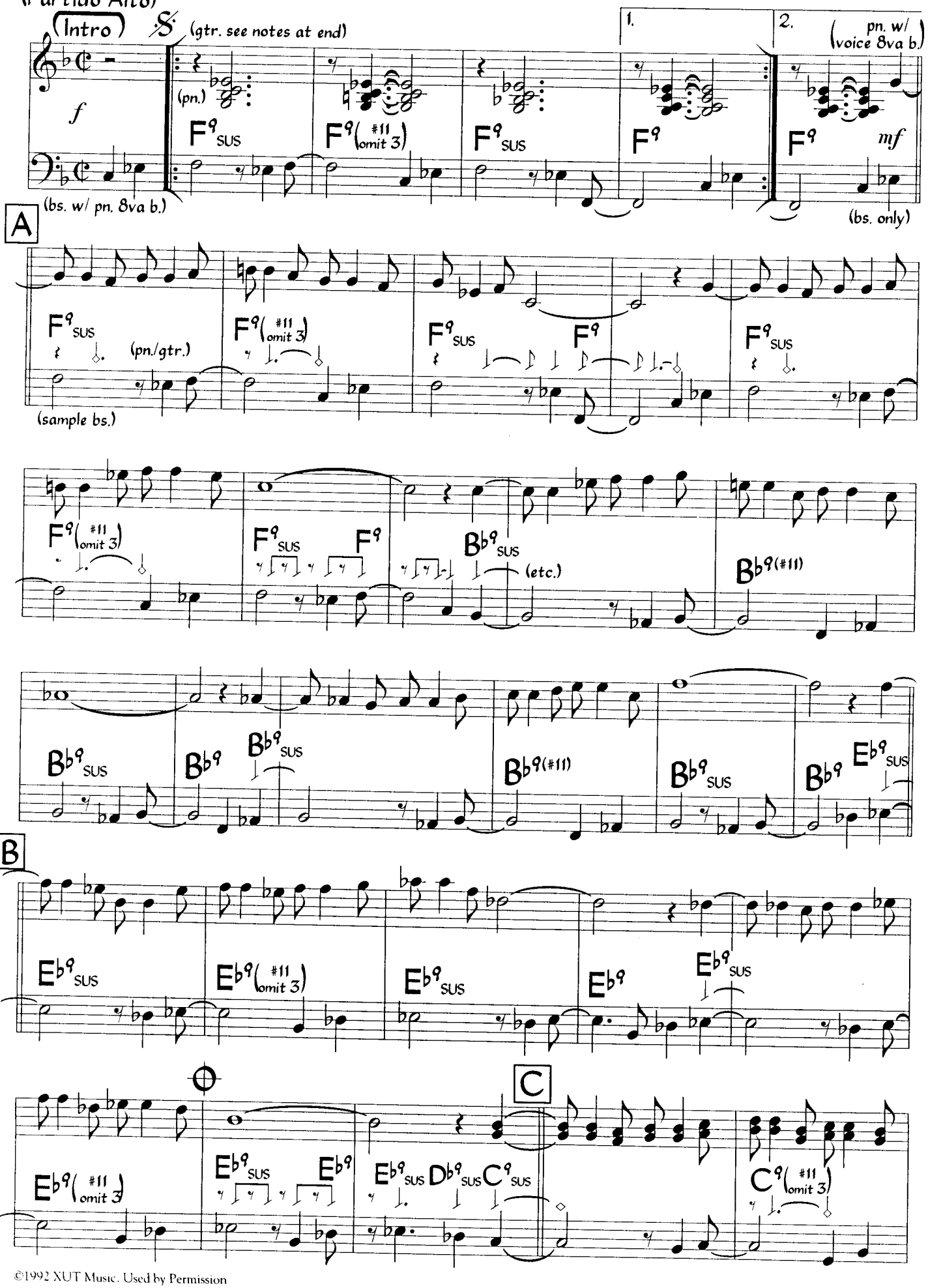


Note: On main part letter A through E are written out (without a repeat).

Muito Normal

Aecio Flavio
(as played by Viva Brasil)
(arranged by Marcos Silva)

Med.-Slow Funky Samba ♩ = 82
(Partido Alto)



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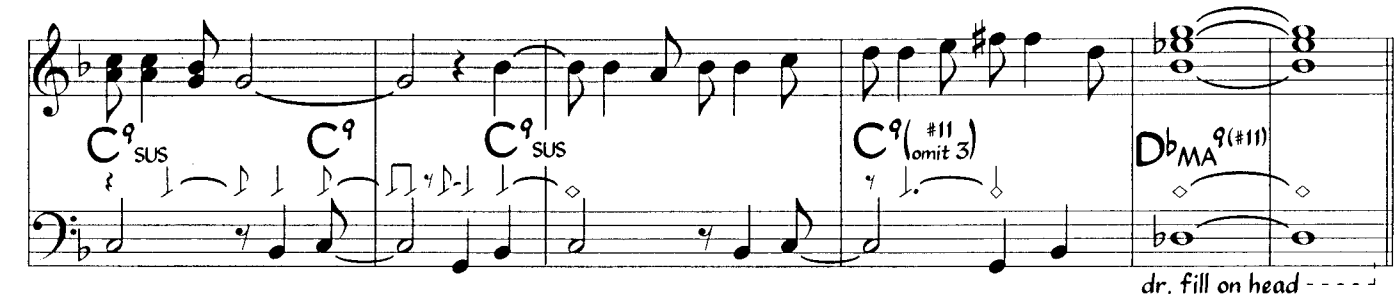
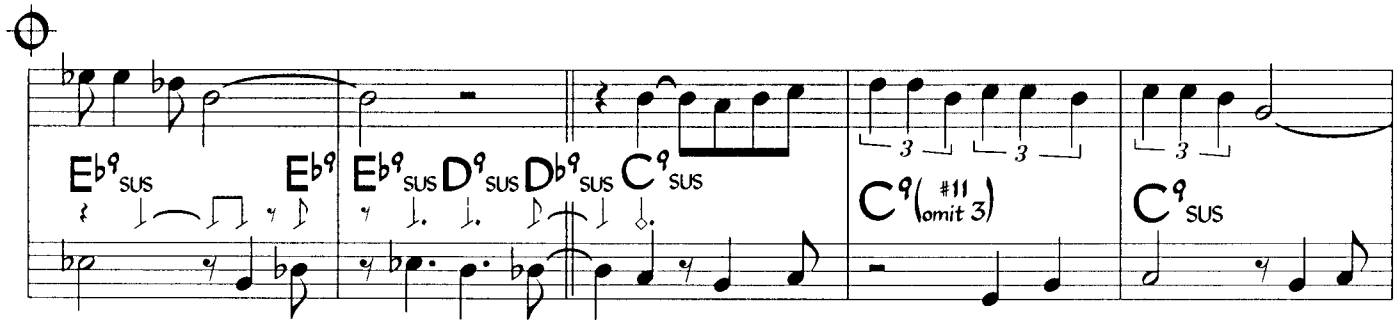
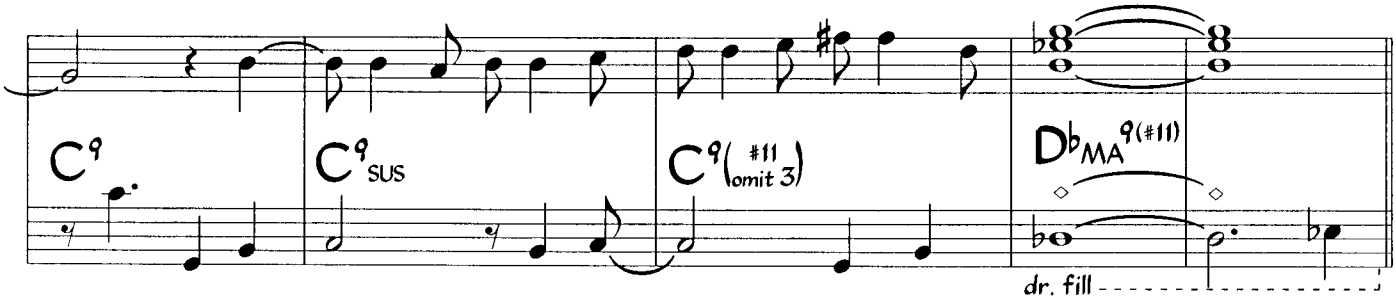
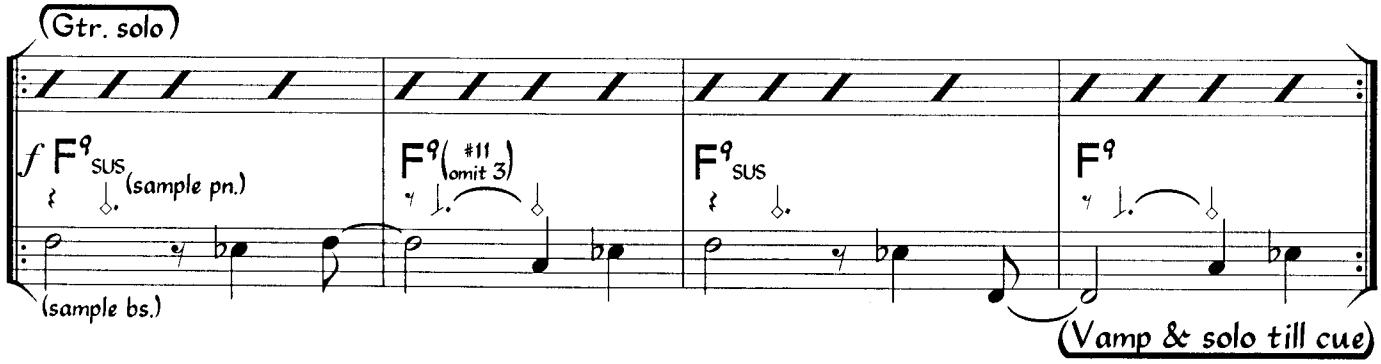
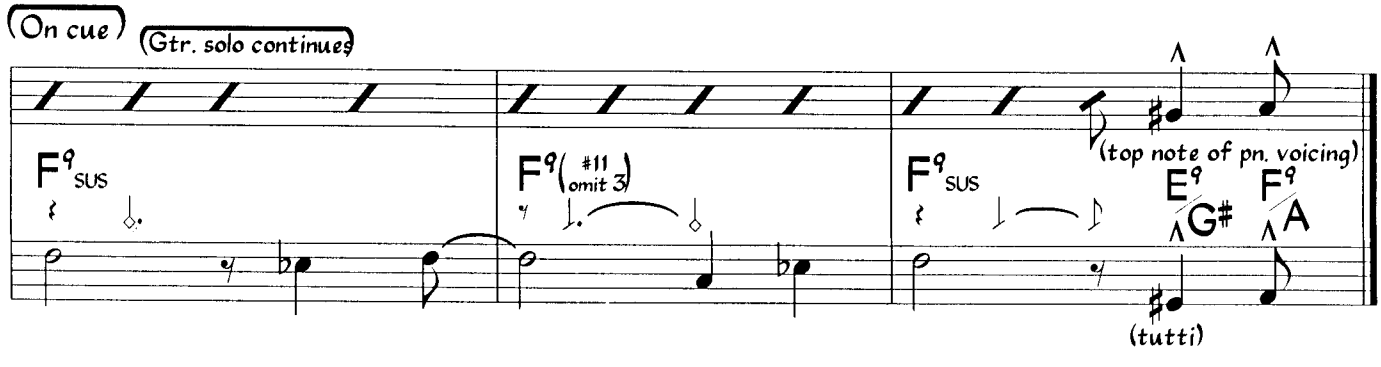


Solo on form (ABC).
After solos, D.S. al Coda.







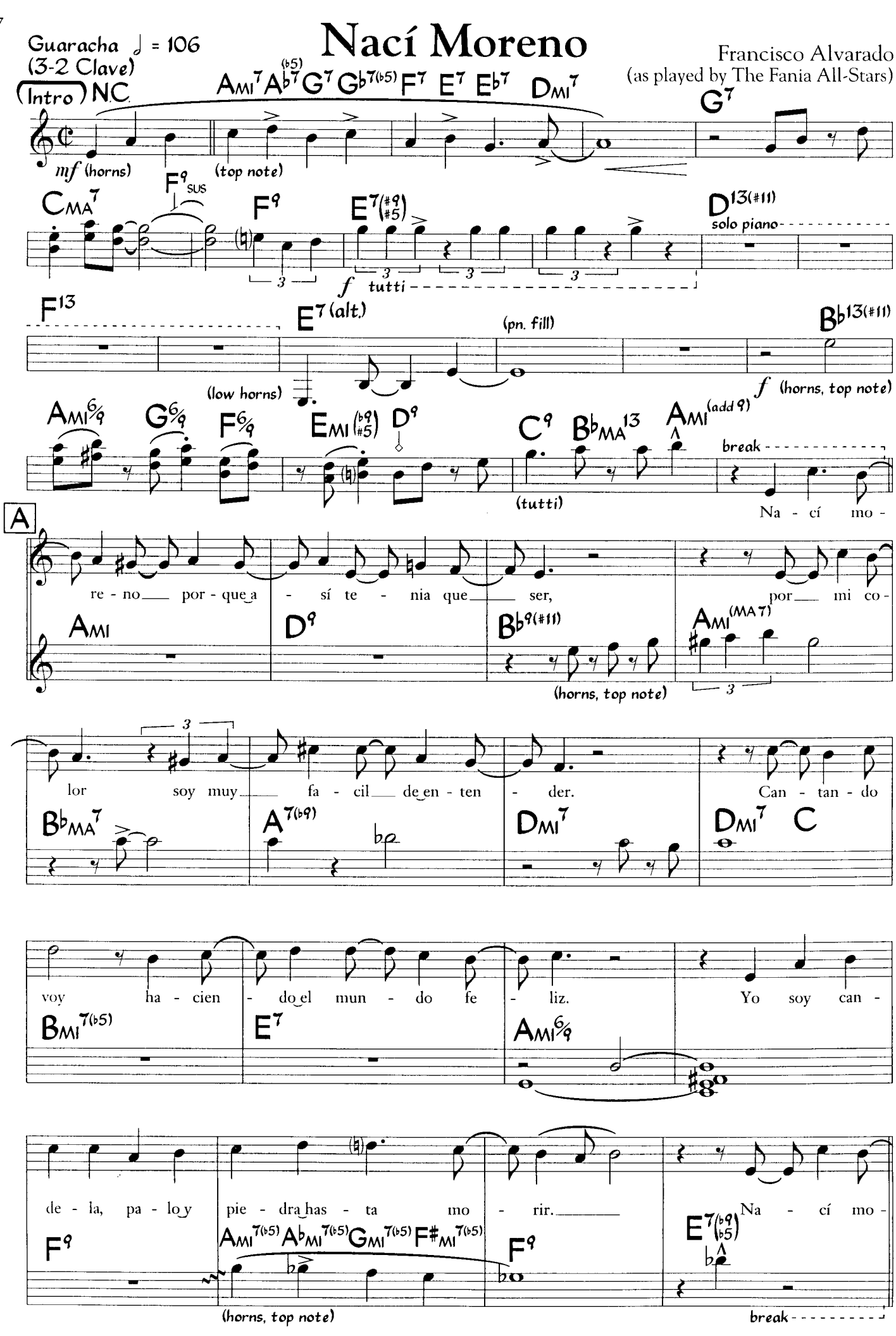


Guitar play rhythms with piano on Intro and head.
Optional guitar fills on out chorus.
Chord rhythms are optional during solos.

Nací Moreno

Guaracha ♩ = 106
(3-2 Clave)

Francisco Alvarado
(as played by The Fania All-Stars)



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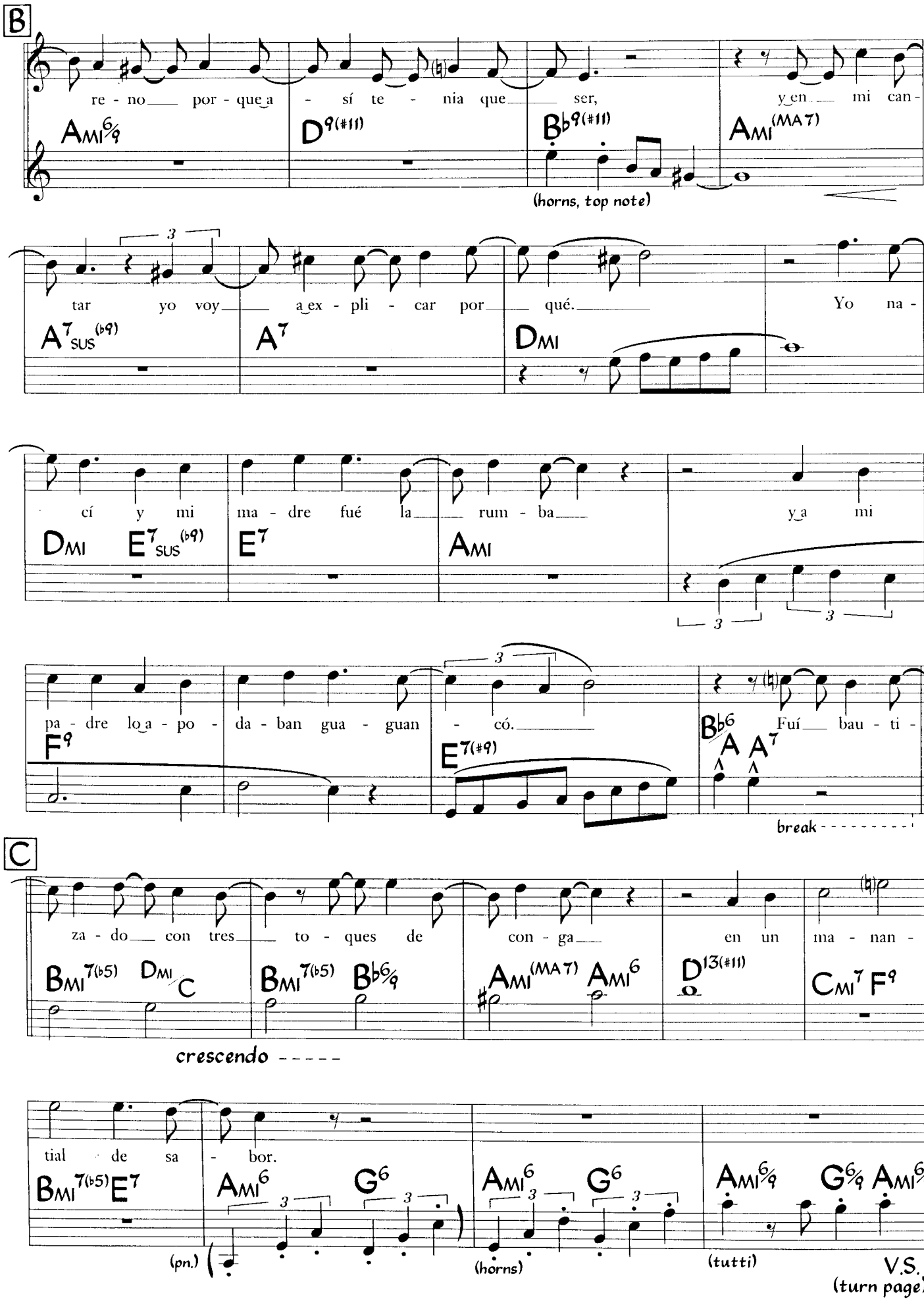
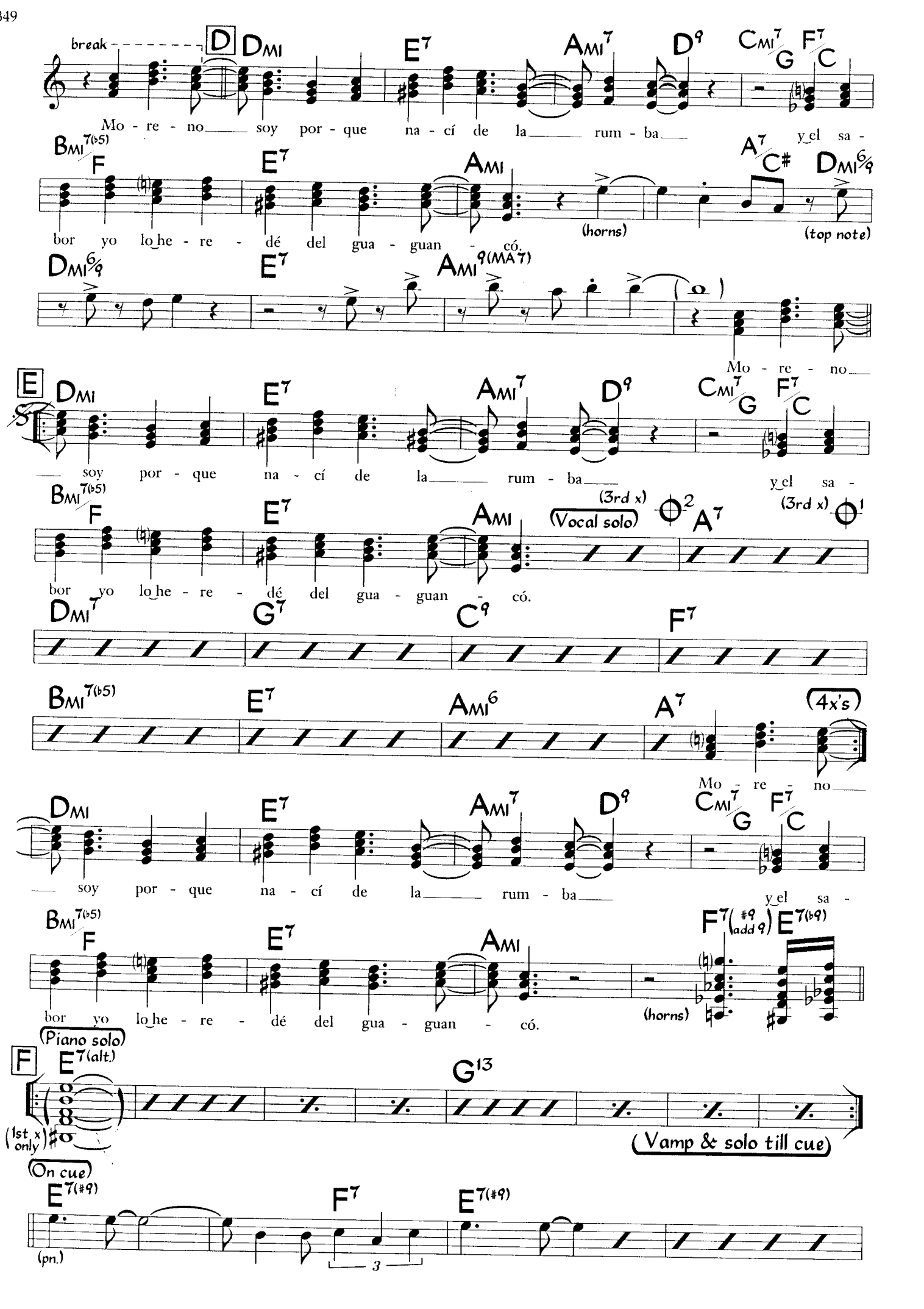
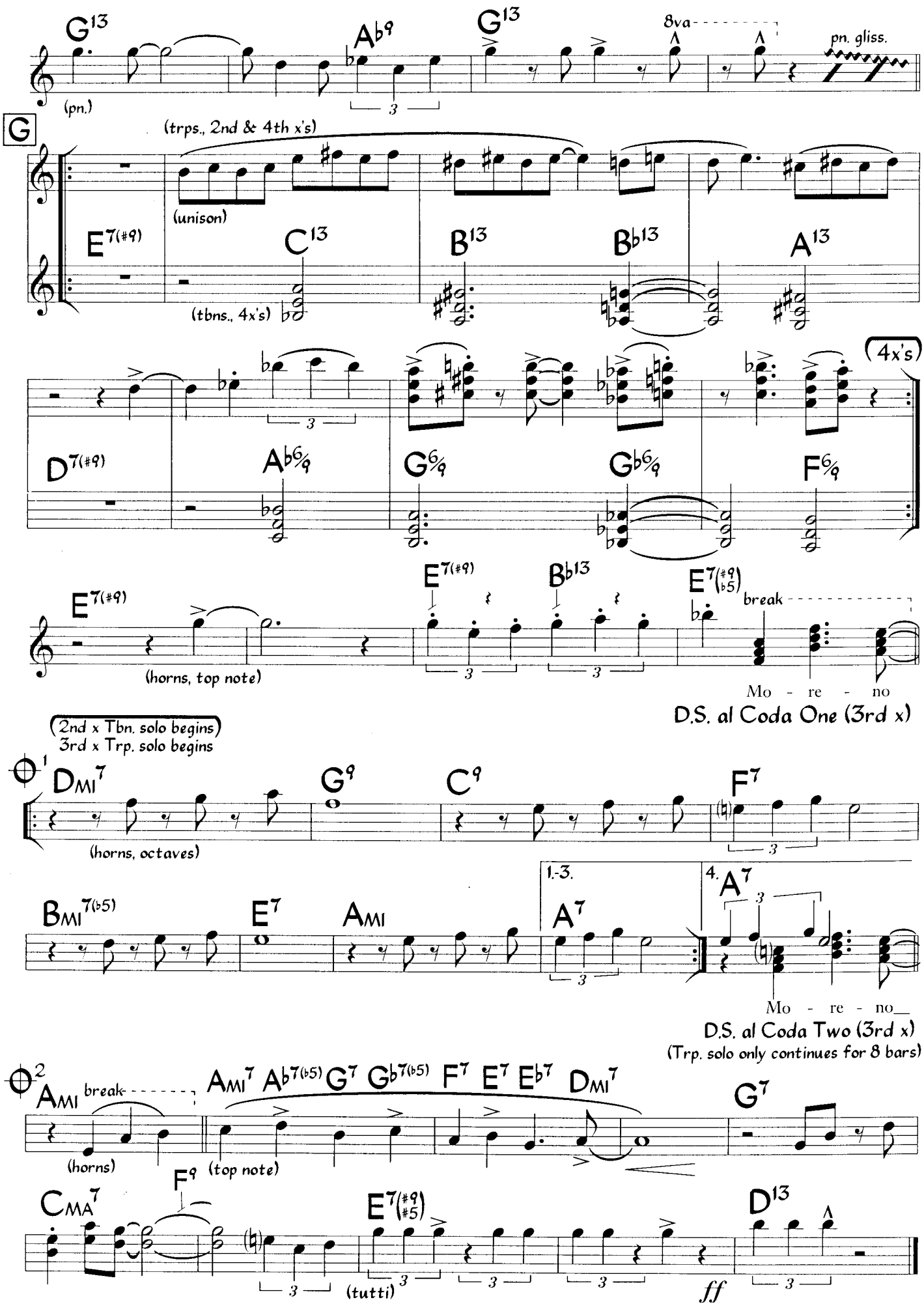
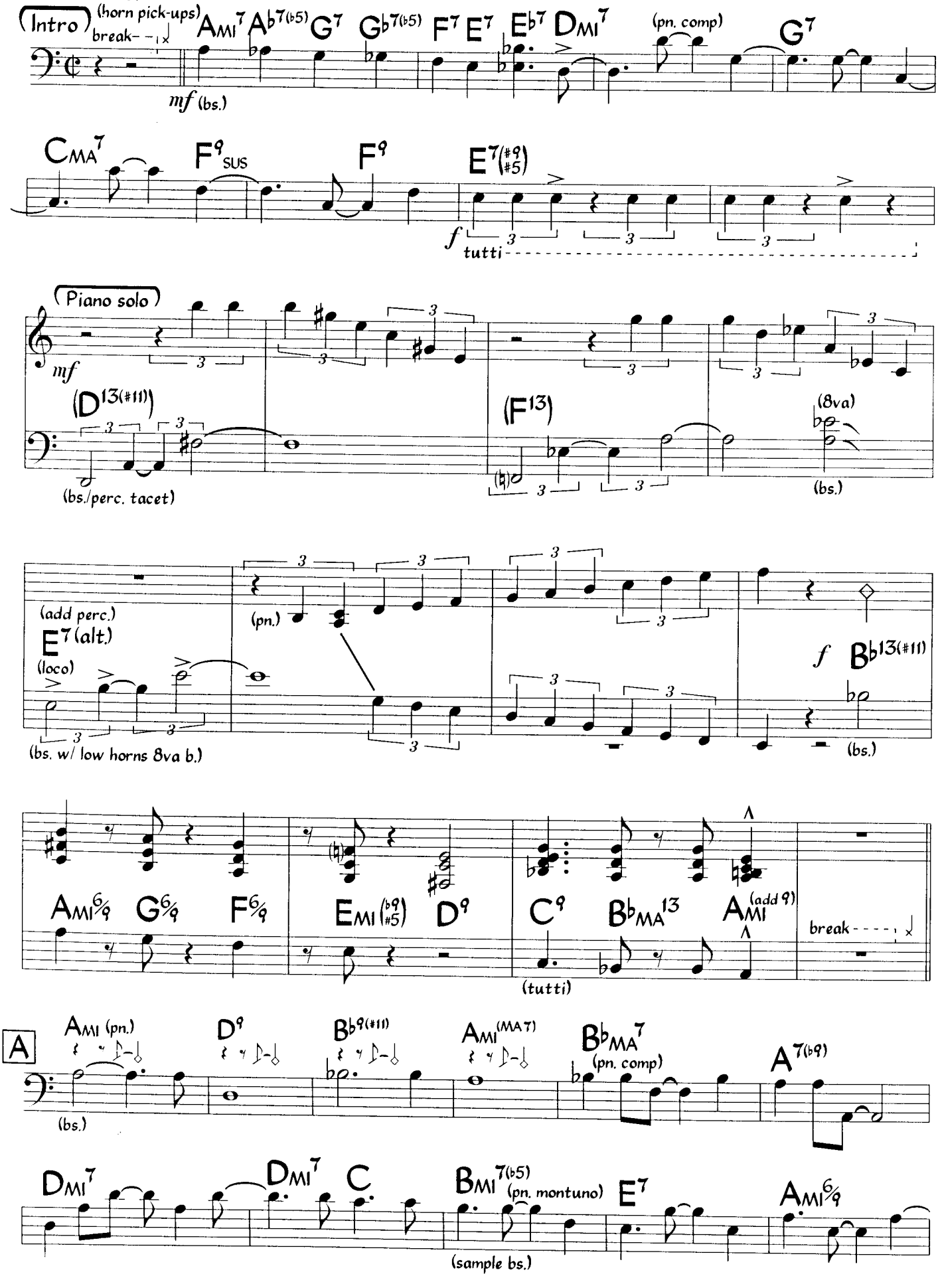

B
re - no por - que a - sí te - nia que ser, y en mi can-
Ami6/9 D9(#11) Bb9(#11) Ami(MA7)
(horns, top note)
tar yo voy a ex - pli - car por qué. Yo na -
A7sus(b9) A7 Dmi
cí y mi ma - dre fué la rum - ba y a mi
Dmi E7sus(b9) E7 Ami
pa - dre lo a - po - da - ban gua - guan - có. Fuí bau - ti -
F9 E7(#9) Bb6 A A7
break
C
za - do con tres to - ques de con - ga en un ma - nan -
Bmi7(b5) Dmi/C Bmi7(b5) Bb6/9 Ami(MA7) Ami6 D13(#11) Cmi7 F9
crescendo
tial de sa - bor.
Bmi7(b5) E7 Ami6 G6 Ami6 G6 Ami6/9 G6/9 Ami6/9
(pn.) (horns) (tutti)
V.S.
(turn page)

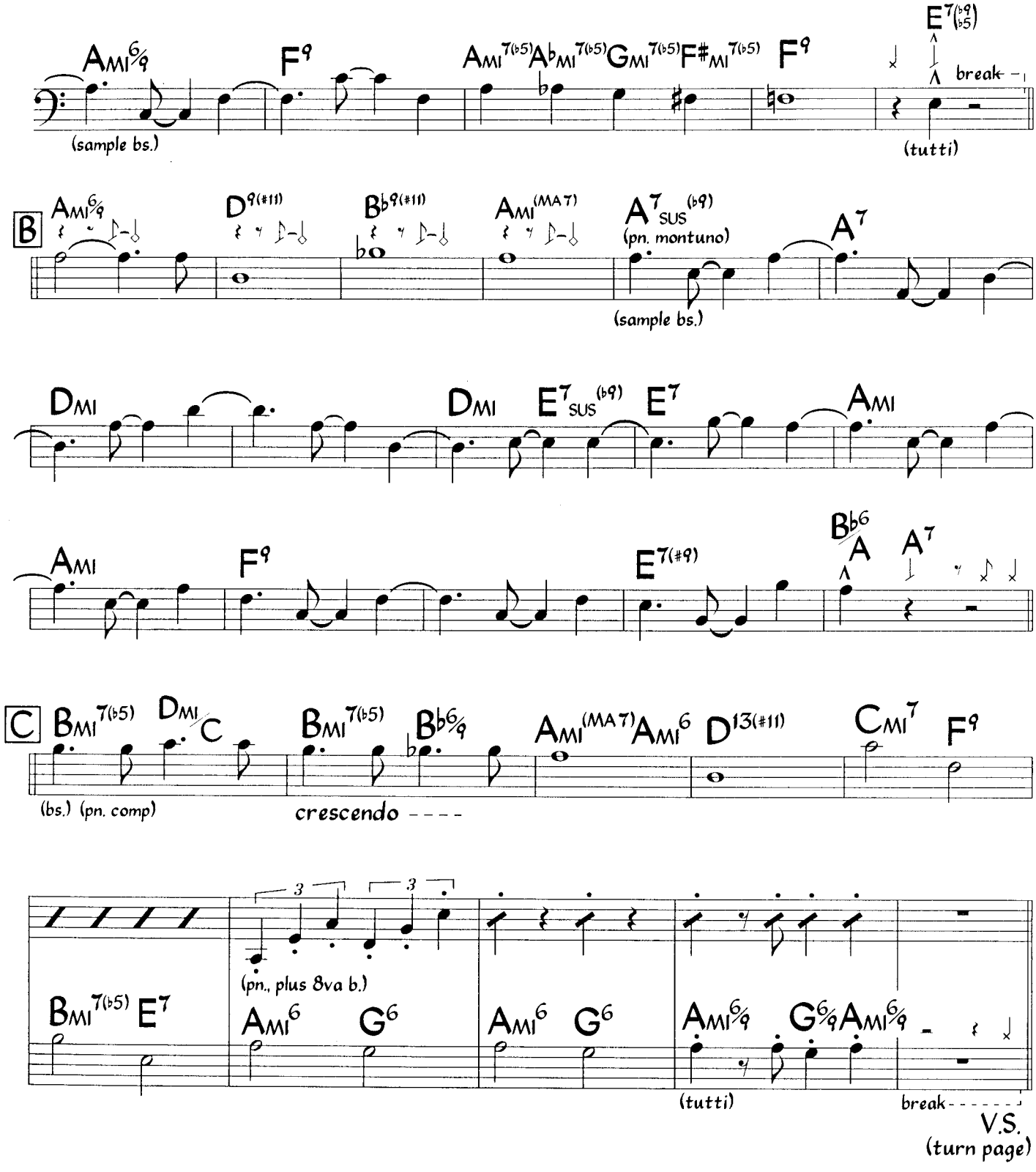

break
D
DMI
E7
AMI7
D9
CMI7/G
F7/C
Mo - re - no soy por - que na - cí de la rum - ba y el sa -
BMI7(♭5)/F
E7
AMI
A7/C♯
DMI6/9
bor yo lo he - re - dé del gua - guan - có.
(horns)
(top note)
DMI6/9
E7
AMI9(MA7)
Mo - re - no
E
DMI
E7
AMI7
D9
CMI7/G
F7/C
soy por - que na - cí de la rum - ba y el sa -
BMI7(♭5)/F
E7
AMI
(3rd x)
(Vocal solo)
2
A7
(3rd x)
1
bor yo lo he - re - dé del gua - guan - có.
DMI7
G7
C9
F7
BMI7(♭5)
E7
AMI6
A7
(4x's)
Mo - re - no
DMI
E7
AMI7
D9
CMI7/G
F7/C
soy por - que na - cí de la rum - ba y el sa -
BMI7(♭5)/F
E7
AMI
F7(♯9 add 9)
E7(♭9)
bor yo lo he - re - dé del gua - guan - có.
(horns)
(Piano solo)
F
E7(alt.)
G13
(1st x only)
(Vamp & solo till cue)
(On cue)
E7(♯9)
F7
E7(♯9)
(pn.)
3

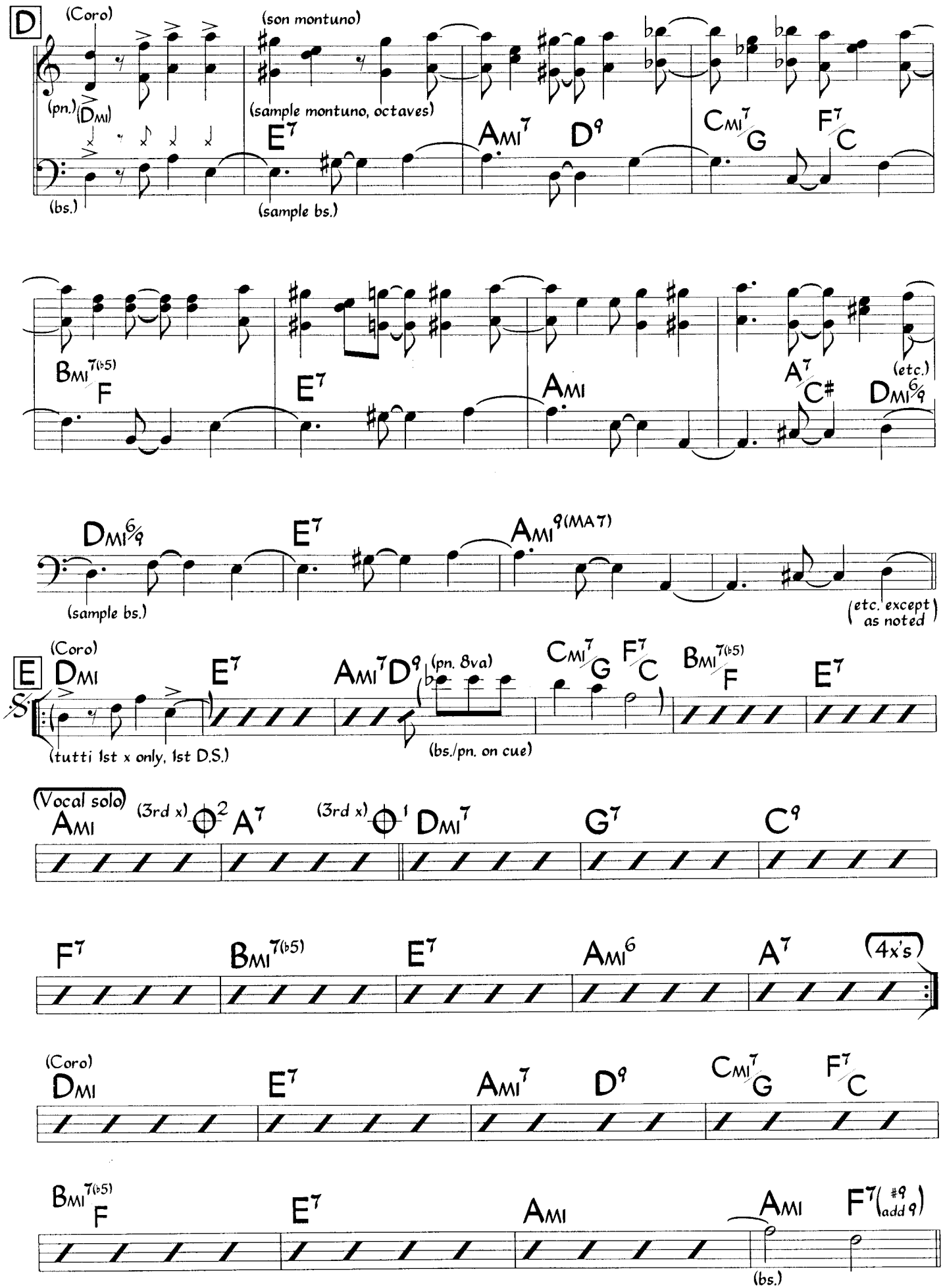

G13
Ab9
G13
8va
pn. gliss.
(pn.)
G
(trps., 2nd & 4th x's)
(unison)
E7(#9)
C13
B13
Bb13
A13
(tbns., 4x's)
4x's
D7(#9)
Ab6/9
G6/9
Gb6/9
F6/9
E7(#9)
E7(#9)
Bb13
E7(#9)(b5)
break
(horns, top note)
Mo - re - no
D.S. al Coda One (3rd x)
2nd x Tbn. solo begins
3rd x Trp. solo begins
1
DMI7
G9
C9
F7
(horns, octaves)
BMI7(b5)
E7
AMI
1.-3.
A7
4.
A7
Mo - re - no
D.S. al Coda Two (3rd x)
(Trp. solo only continues for 8 bars)
2
AMI
break
AMI7
Ab7(b5)
G7
Gb7(b5)
F7
E7
Eb7
DMI7
G7
(horns)
(top note)
CMA7
F9
E7(#9)(#5)
D13
(tutti)
ff

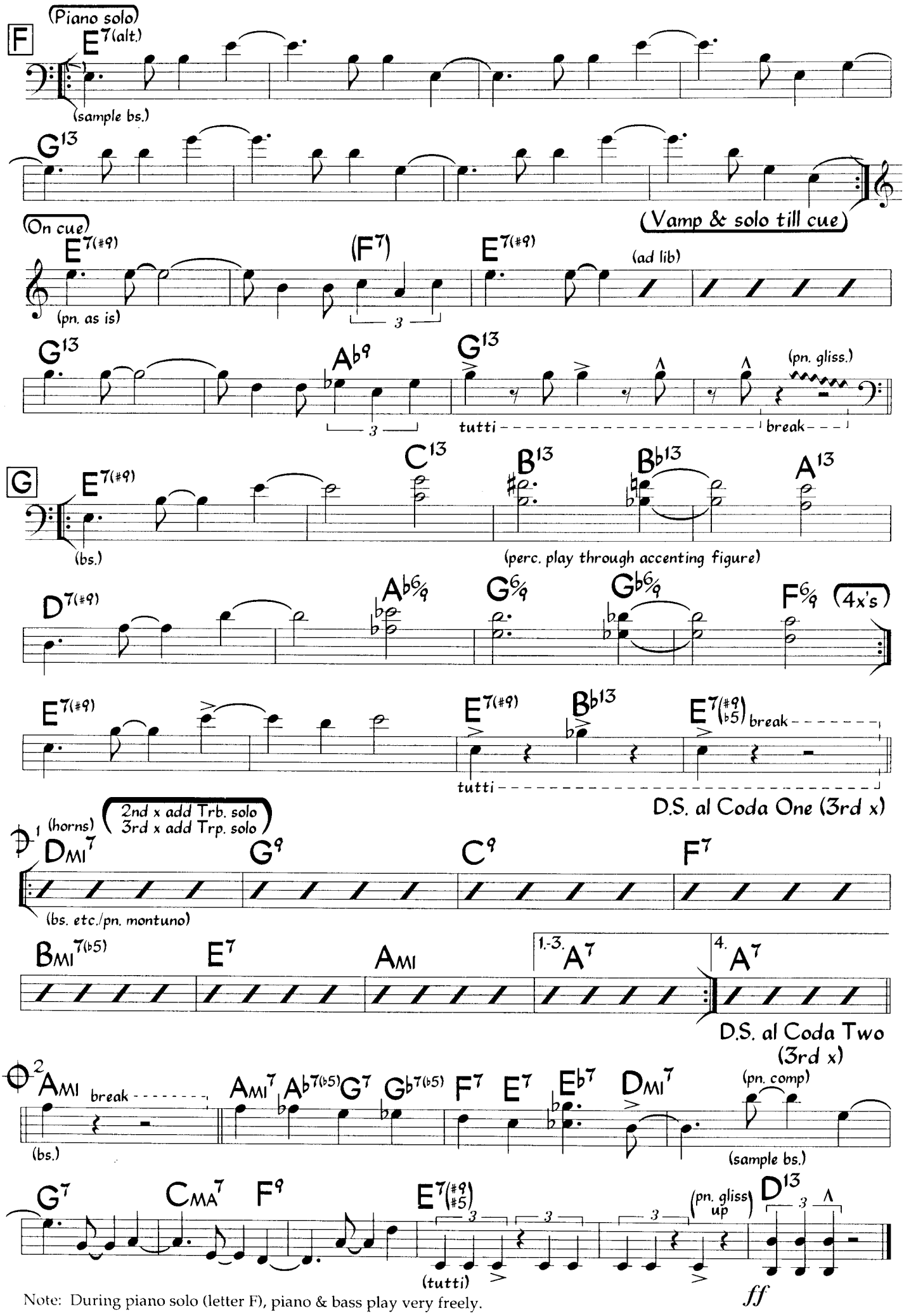
Nací Moreno (Rhythm Section)

Guaracha ♩ = 106
(3-2 Clave)




Ami6/9
F9
Ami7(b5) Ab7(b5) G7(b5) F#7(b5)
F9
E7(b9)(b5)
break
(sample bs.)
(tutti)
B
Ami6/9
D9(#11)
Bb9(#11)
Ami(MA7)
A7sus(b9)
(pn. montuno)
A7
(sample bs.)
Dmi
Dmi
E7sus(b9)
E7
Ami
Ami
F9
E7(#9)
Bb6/A
A7
C
Bmi7(b5)
Dmi/C
Bmi7(b5)
Bb6/9
Ami(MA7)
Ami6
D13(#11)
Cmi7
F9
(bs.) (pn. comp)
crescendo
3
3
(pn., plus 8va b.)
Bmi7(b5)
E7
Ami6
G6
Ami6
G6
Ami6/9
G6/9
Ami6/9
(tutti)
break
V.S.
(turn page)


D
(Coro)
(son montuno)
(pn.)
(DMI)
(sample montuno, octaves)
E7
AMI7
D9
CMI7/G
F7/C
(bs.)
(sample bs.)
BMI7(b5)/F
E7
AMI
A7/C#
(etc.)
DMI6/9
DMI6/9
E7
AMI9(MA7)
(sample bs.)
(etc. except as noted)
E
(Coro)
DMI
E7
AMI7
D9
(pn. 8va)
CMI7/G
F7/C
BMI7(b5)/F
E7
(tutti 1st x only, 1st D.S.)
(bs./pn. on cue)
(Vocal solo)
AMI
(3rd x)
A7
(3rd x)
DMI7
G7
C9
F7
BMI7(b5)
E7
AMI6
A7
(4x's)
(Coro)
DMI
E7
AMI7
D9
CMI7/G
F7/C
BMI7(b5)/F
E7
AMI
AMI
F7(#9 add 9)
(bs.)

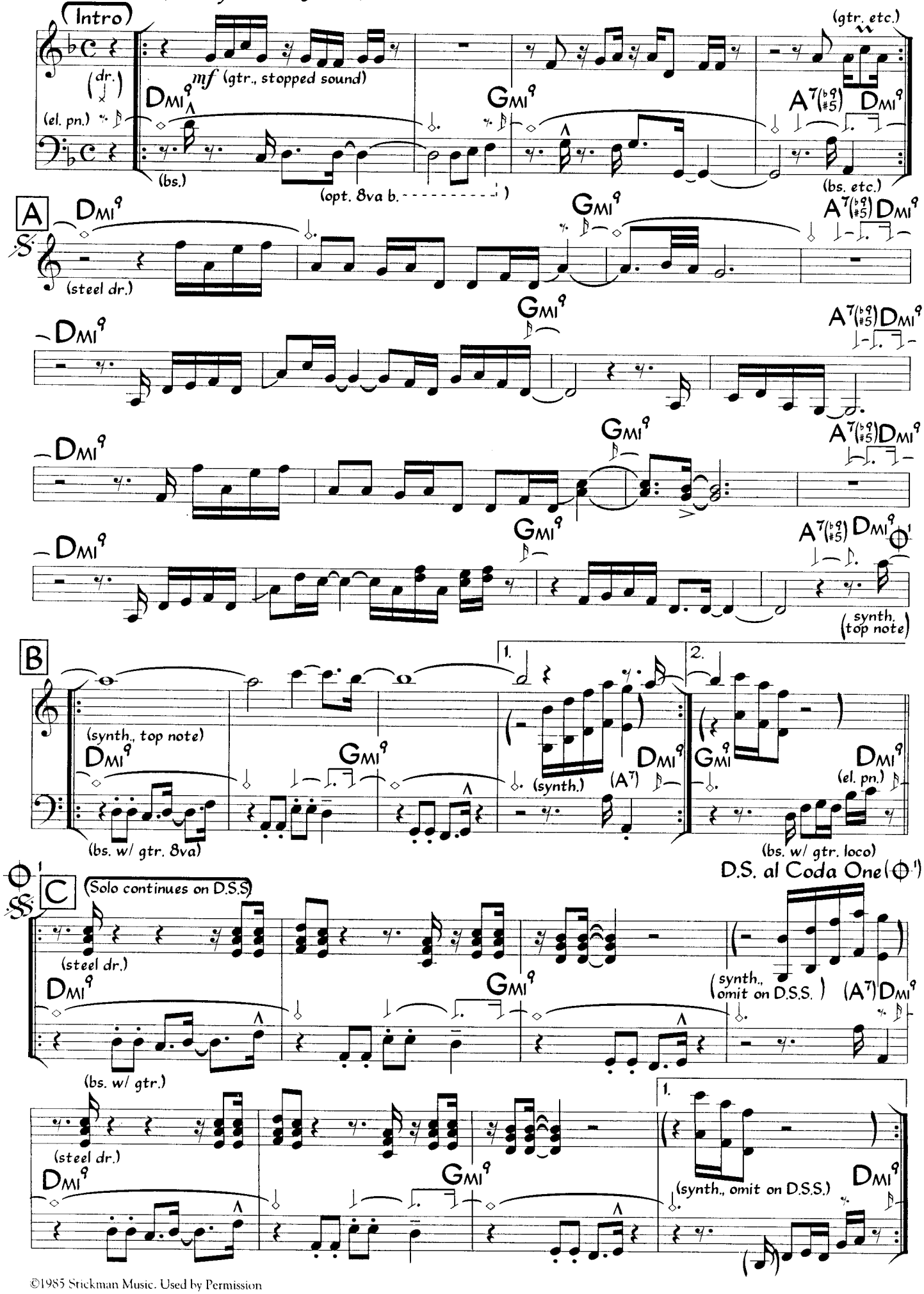


Note: During piano solo (letter F), piano & bass play very freely.

Natty Stick

Medium Latin, Funky Samba ♩ = 104

Andy Narell



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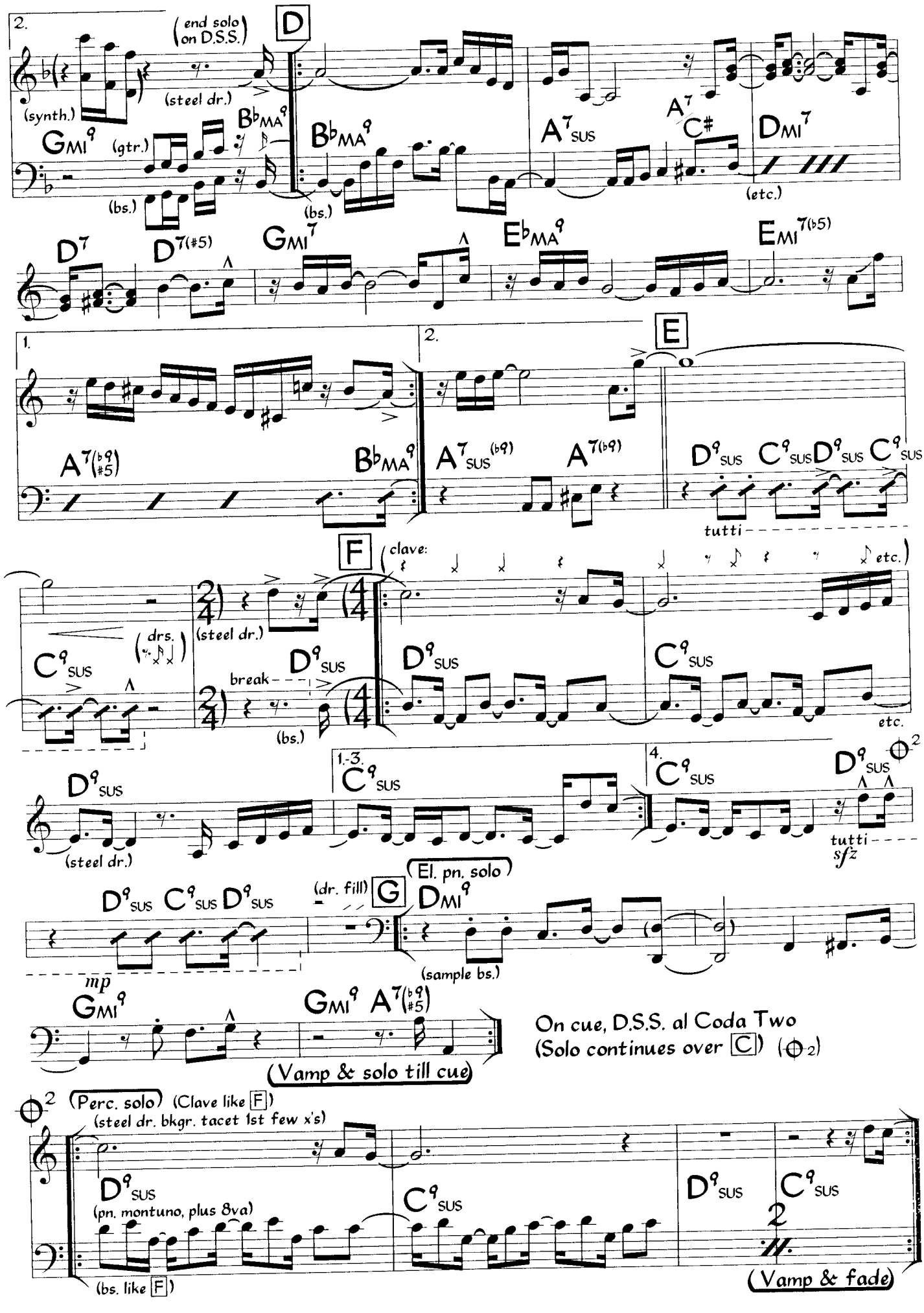
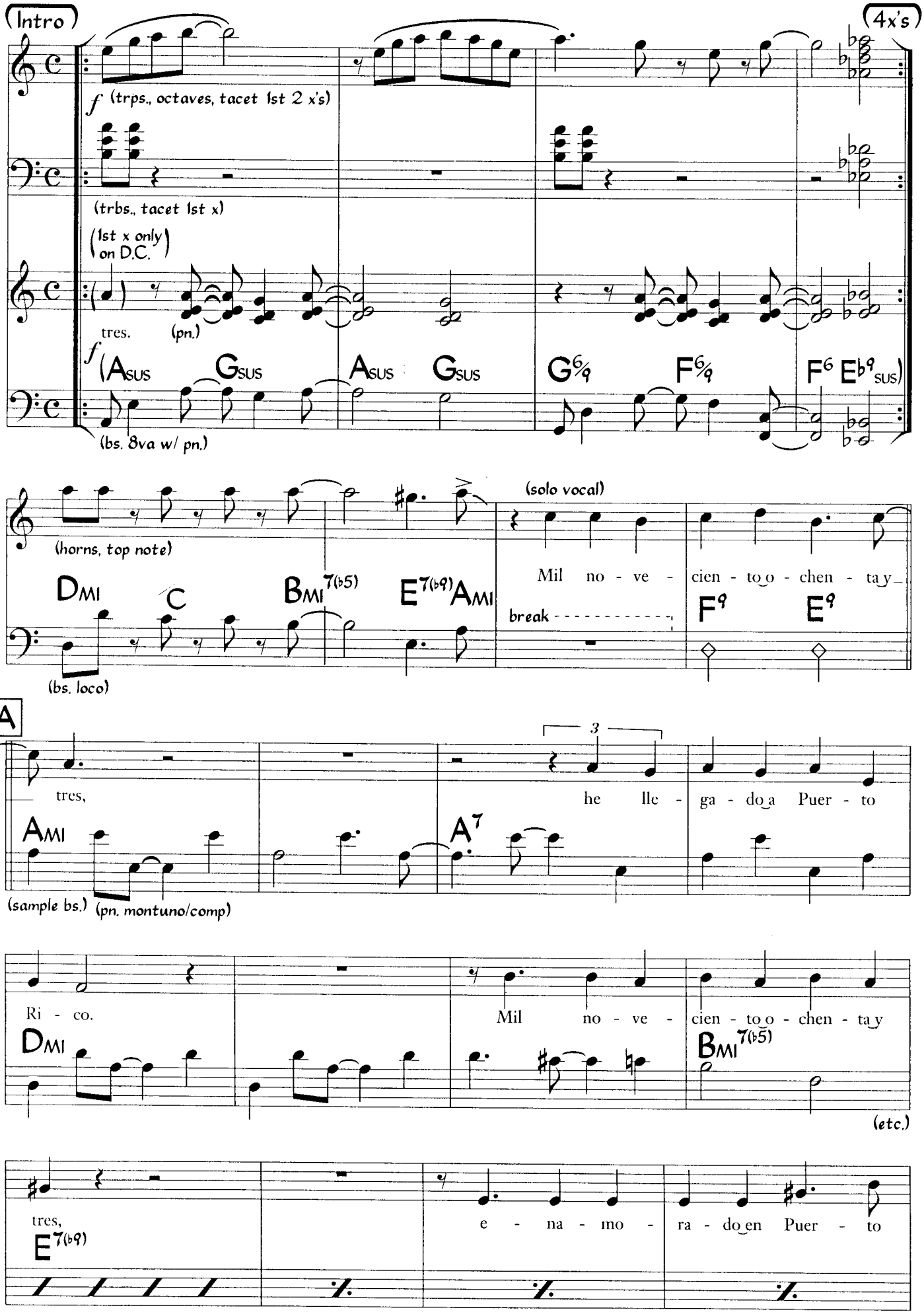

2.
(end solo on D.S.S.)
D
(synth.)
(steel dr.)
GMI9
(gtr.)
B♭MA9
(bs.)
B♭MA9
(bs.)
A7SUS
A7
C♯
DMI7
(etc.)
D7
D7(♯5)
GMI7
E♭MA9
EMI7(♭5)
1.
2.
E
A7(♭9 ♯5)
B♭MA9
A7SUS(♭9)
A7(♭9)
D9SUS C9SUS D9SUS C9SUS
tutti
F
clave:
etc.
(drs.)
(steel dr.)
C9SUS
break
D9SUS
(bs.)
D9SUS
C9SUS
etc.
D9SUS
1.-3.
C9SUS
4.
C9SUS
D9SUS
2
(steel dr.)
tutti
sfz
D9SUS C9SUS D9SUS
(dr. fill)
G
El. pn. solo
DMI9
(sample bs.)
mp
GMI9
GMI9 A7(♭9 ♯5)
(Vamp & solo till cue)
On cue, D.S.S. al Coda Two
(Solo continues over C) (2)
2
Perc. solo
(Clave like F)
(steel dr. bkgr. tacet 1st few x's)
D9SUS
(pn. montuno, plus 8va)
C9SUS
D9SUS
C9SUS
2
(bs. like F)
(Vamp & fade)

Guaracha ♩ = 108
(3-2 Clave)

1983

Eddie Palmieri



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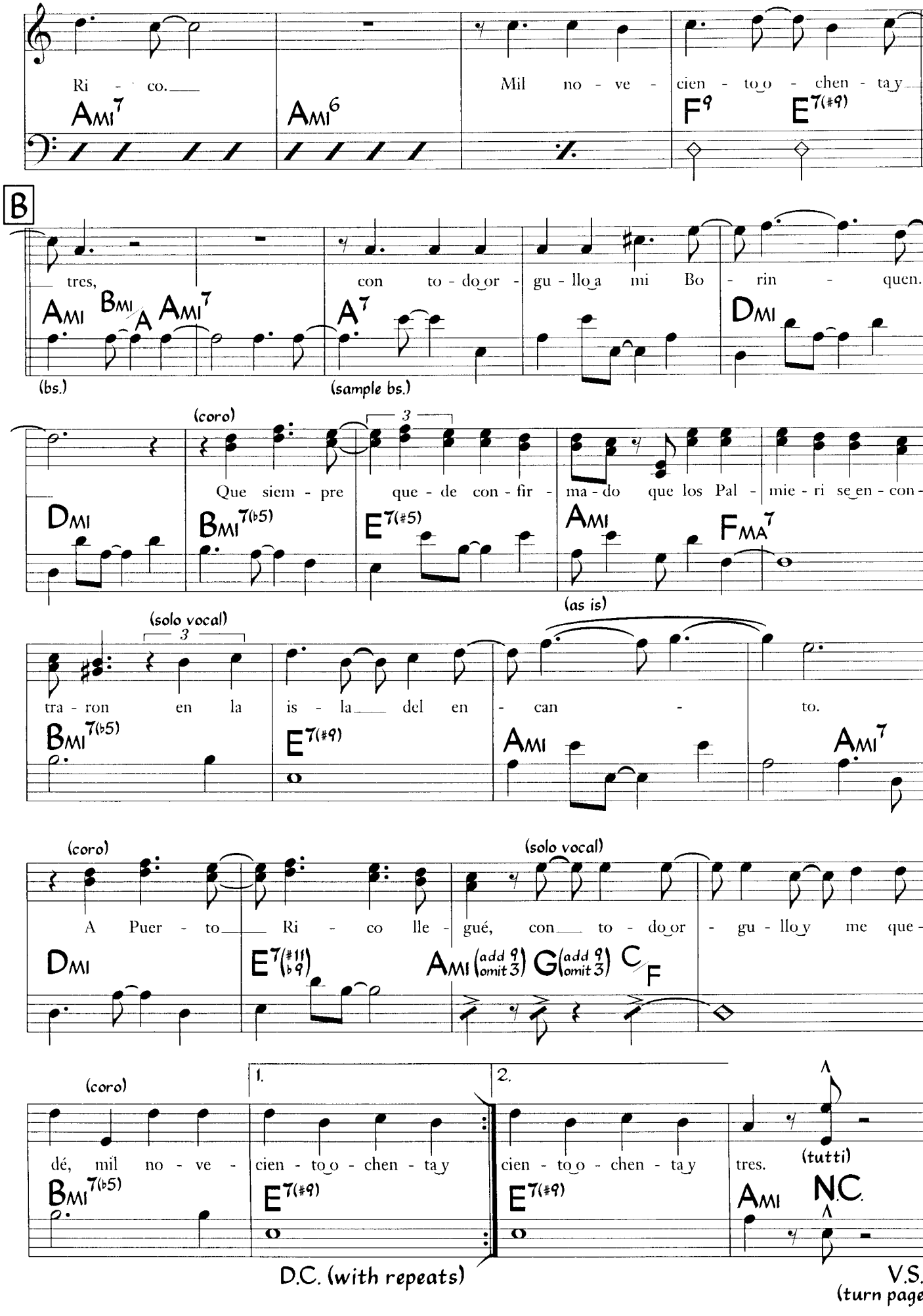
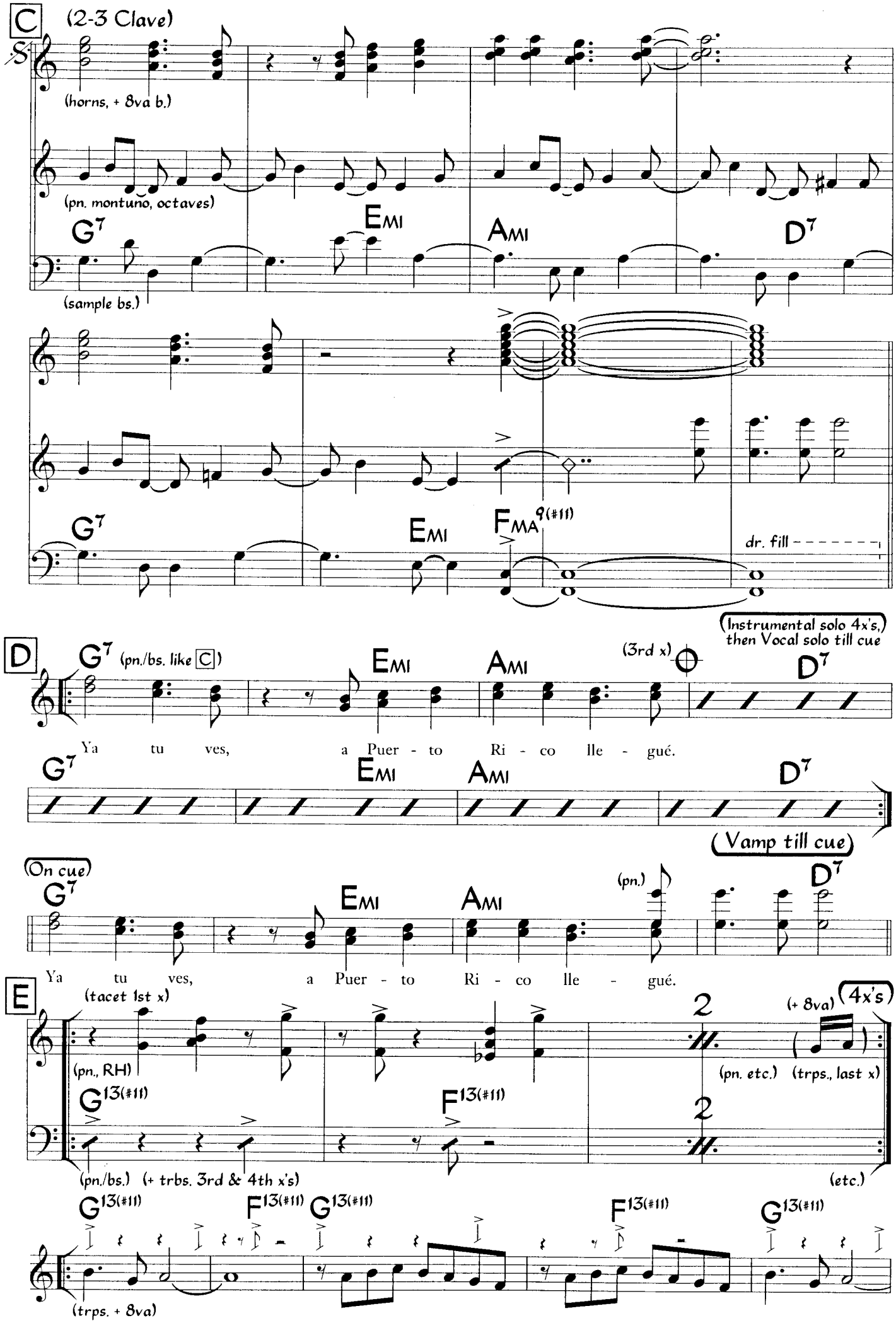
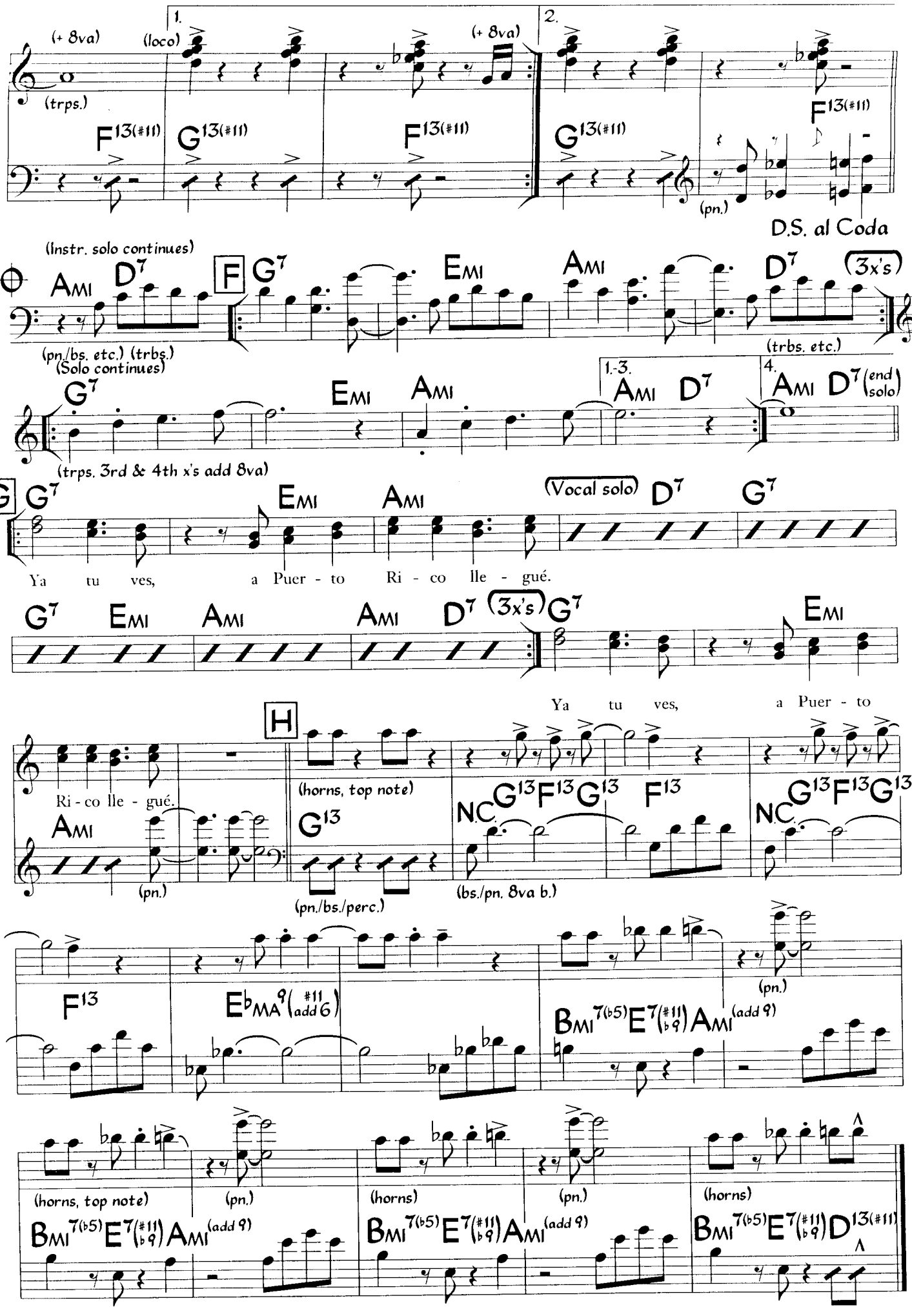
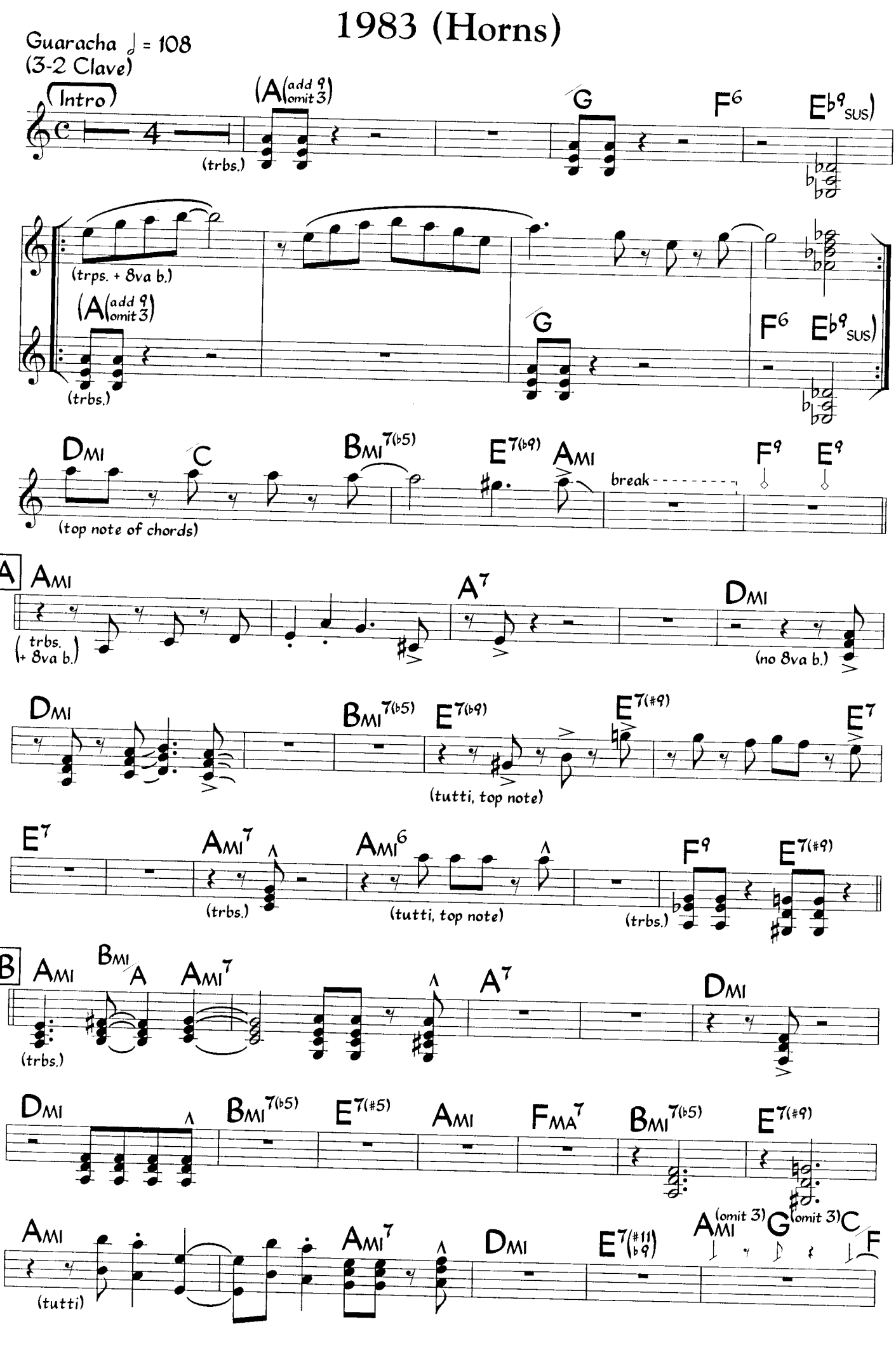
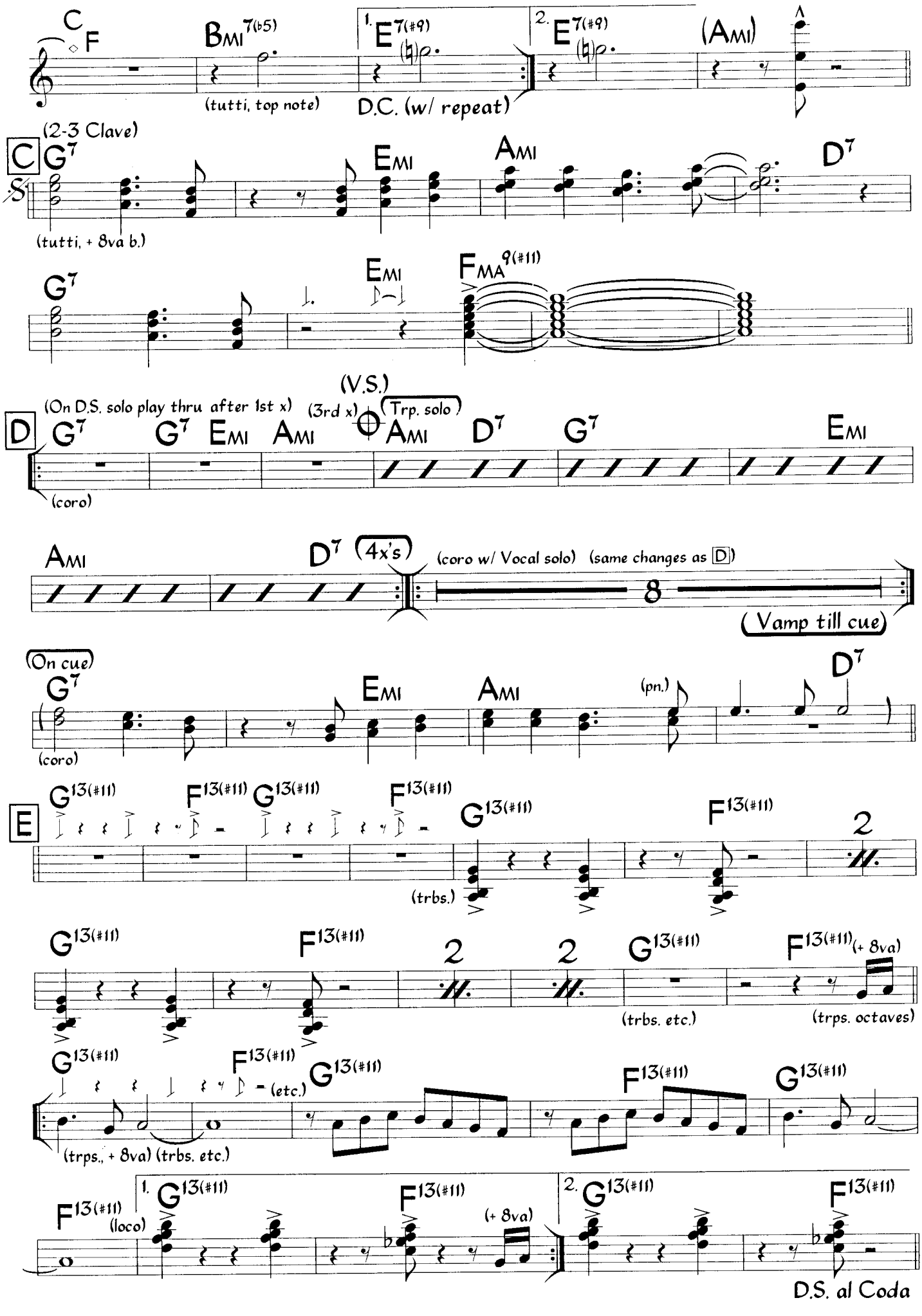

Ri - co.
Mil no - ve - cien - to o - chen - ta y
Ami7
Ami6
F9
E7(#9)
B
tres,
con to - do or - gu - llo a mi Bo - rin - quen.
Ami
Bmi/A
Ami7
A7
Dmi
(bs.)
(sample bs.)
(coro)
Que siem - pre que - de con - fir - ma - do que los Pal - mie - ri se en - con -
Dmi
Bmi7(b5)
E7(#5)
Ami
FMA7
(solo vocal)
(as is)
tra - ron en la is - la del en - can - to.
Bmi7(b5)
E7(#9)
Ami
Ami7
(coro)
(solo vocal)
A Puer - to Ri - co lle - gué, con to - do or - gu - llo y me que -
Dmi
E7(#11 b9)
Ami (add 9 omit 3)
G (add 9 omit 3)
C/F
(coro)
1.
2.
dé, mil no - ve - cien - to o - chen - ta y
cien - to o - chen - ta y
tres.
(tutti)
Bmi7(b5)
E7(#9)
E7(#9)
Ami
N.C.
D.C. (with repeats)
V.S.
(turn page)


C
(2-3 Clave)
(horns, + 8va b.)
(pn. montuno, octaves)
G7
EMI
AMI
D7
(sample bs.)
G7
EMI
FMA9(#11)
dr. fill
Instrumental solo 4x's, then Vocal solo till cue
D
G7
(pn./bs. like C)
EMI
AMI
(3rd x)
D7
Ya tu ves, a Puer - to Ri - co lle - gué.
G7
EMI
AMI
D7
(Vamp till cue)
On cue
G7
EMI
AMI
(pn.)
D7
Ya tu ves, a Puer - to Ri - co lle - gué.
E
(tacet 1st x)
(pn., RH)
G13(#11)
F13(#11)
2
(+ 8va)
4x's
(pn. etc.)
(trps., last x)
(pn./bs.)
(+ trbs. 3rd & 4th x's)
(etc.)
G13(#11)
F13(#11)
G13(#11)
F13(#11)
G13(#11)
(trps. + 8va)


1.
2.
(+ 8va)
(loco)
(+ 8va)
(trps.)
F13(#11)
G13(#11)
F13(#11)
G13(#11)
F13(#11)
(pn.)
D.S. al Coda
(Instr. solo continues)
AMI
D7
F
G7
EMI
AMI
D7
(3x's)
(pn./bs. etc.) (trbs.)
(trbs. etc.)
(Solo continues)
G7
EMI
AMI
1.-3.
AMI
D7
4.
AMI
D7
(end solo)
(trps. 3rd & 4th x's add 8va)
G
G7
EMI
AMI
(Vocal solo)
D7
G7
Ya tu ves, a Puer - to Ri - co lle - gué.
G7
EMI
AMI
AMI
D7
(3x's)
G7
EMI
Ya tu ves, a Puer - to
H
Ri - co lle - gué.
AMI
(pn.)
(horns, top note)
G13
(pn./bs./perc.)
N.C.
G13
F13
G13
F13
(bs./pn. 8va b.)
N.C.
G13
F13
G13
F13
(pn.)
E♭MA9(#11 add 6)
BMI7(♭5)
E7(#11 ♭9)
AMI(add 9)
(horns, top note)
(pn.)
(horns)
(pn.)
(horns)
BMI7(♭5)
E7(#11 ♭9)
AMI(add 9)
BMI7(♭5)
E7(#11 ♭9)
AMI(add 9)
BMI7(♭5)
E7(#11 ♭9)
D13(#11)

1983 (Horns)


Guaracha ♩ = 108
(3-2 Clave)
Intro
(A add 9 omit 3)
G
F6
Eb9 SUS)
(trbs.)
(trps. + 8va b.)
DMI
C
BMI7(b5)
E7(b9)
AMI
F9
E9
break
(top note of chords)
A
A7
(trbs. + 8va b.)
(no 8va b.)
E7(#9)
(tutti, top note)
AMI7
AMI6
B
BMI
A
(tutti)


C F
BMI7(♭5)
(tutti, top note)
1. E7(♯9)
2. E7(♯9)
D.C. (w/ repeat)
(AMI)
(2-3 Clave)
C
G7
EMI
AMI
D7
(tutti, + 8va b.)
G7
EMI
FMA9(♯11)
(V.S.)
(On D.S. solo play thru after 1st x)
(3rd x)
Trp. solo
D
G7 G7 EMI AMI AMI D7 G7 EMI
(coro)
AMI
D7
4x's
(coro w/ Vocal solo) (same changes as D)
8
(Vamp till cue)
On cue
G7
EMI
AMI
(pn.)
D7
(coro)
E
G13(♯11) F13(♯11) G13(♯11) F13(♯11)
G13(♯11)
F13(♯11)
2
(trbs.)
G13(♯11)
F13(♯11)
2
2
G13(♯11)
F13(♯11)(+ 8va)
(trbs. etc.)
(trps. octaves)
G13(♯11)
F13(♯11)
(etc.)
G13(♯11)
F13(♯11)
G13(♯11)
(trps., + 8va) (trbs. etc.)
F13(♯11)
1. G13(♯11)
F13(♯11)
(loco)
(+ 8va)
2. G13(♯11)
F13(♯11)
D.S. al Coda

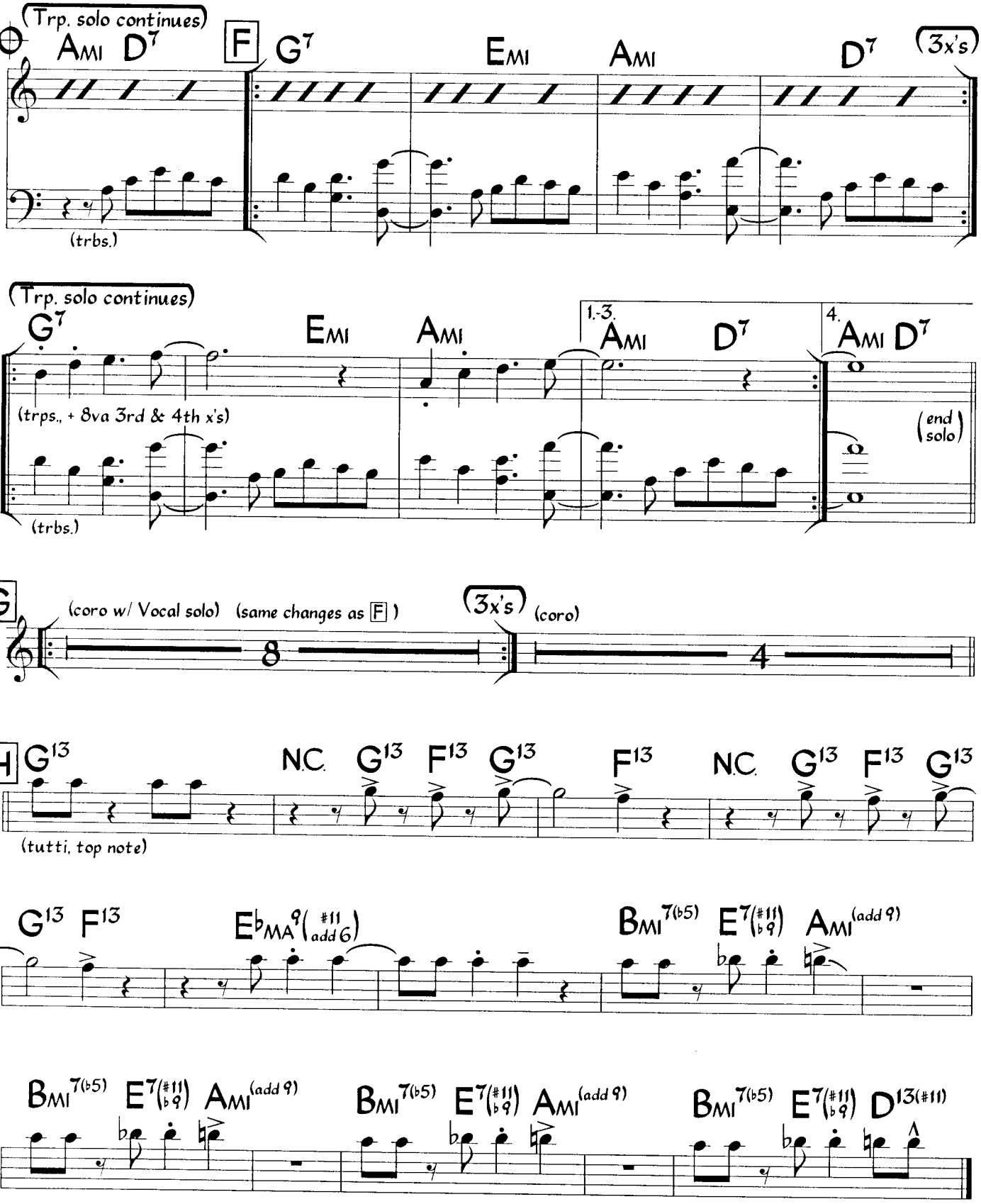

(Trp. solo continues)
Ami D7
F
G7
Emi
Ami
D7
(3x's)
(trbs.)
(Trp. solo continues)
G7
Emi
Ami
1.-3.
Ami D7
4.
Ami D7
(trps., + 8va 3rd & 4th x's)
(end solo)
(trbs.)
G
(coro w/ Vocal solo) (same changes as F)
(3x's)
(coro)
8
4
H
G13
N.C.
G13
F13
G13
F13
N.C.
G13
F13
G13
(tutti, top note)
G13
F13
Eb MA9 (#11 add 6)
Bmi7(b5)
E7(#11 b9)
Ami(add 9)
Bmi7(b5)
E7(#11 b9)
Ami(add 9)
Bmi7(b5)
E7(#11 b9)
Ami(add 9)
Bmi7(b5)
E7(#11 b9)
D13(#11)

Photo by Hyou Vielz

EDDIE PALMIERI

Novena

Milton Nascimento
Marcio Borges

Med. Slow Jazz Latin ♩. = 82

(In 2)

(Intro) D_{MI}^{9}

(lead gtr. w/ pn. clusters, sounds 8va b.)

$A_{MI}^{9(add\ 4)}$

A F_{D} G_{D} (play chords in rhythm of melody except as noted) $A\flat_{D}$ G_{D} F_{D} F_{D} G_{D}

Se di - go um ai, é por nin -

$A\flat_{D}$ $A\flat_{D}$ G_{D} $G\flat_{D}$ F_{D} E_{D} $E^{(add\flat 9)}{}_{D}$

guém. É pe - la cer - te - za

de sa - ber, que tu - do tem.

E_{D} $F_{MI}{}_{D}$ $E^{7(\#9)}{}_{(\#5)}$ $A^{7}{}_{SUS(\flat 9)(\#5)}$ $A^{7(\flat 9)}$ F_{D} G_{D}

(bs.)

B F_{D} G_{D} $A\flat_{D}$ G_{D} F_{D} F_{D} G_{D}

Tem su - a vez de lá

G_{D} $A\flat_{D}$ $A\flat_{D}$ G_{D} $G\flat_{D}$ F_{D} E_{D} $E^{(add\flat 9)}{}_{D}$

re - tor - nar ao lu - gar mais fun - do,

E_{D} $E^{(add\flat 9)}{}_{D}$ E^{7} $E^{7(\flat 9)}{}_{(\#5)}$ $A^{9}{}_{SUS}$ $A^{7(\flat 9)}{}_{(\flat 5)}$ $B_{MI}{}^{7}$ $B_{MI}{}^{7(\#5)}$ $B_{MI}{}^{7}$

fun - do, fun - do mais que o mar.

C G_{MI}^{9} (comp) $E\flat^{9}$ G_{MI}^{9}

Se di - go sol não tem tal - vez.

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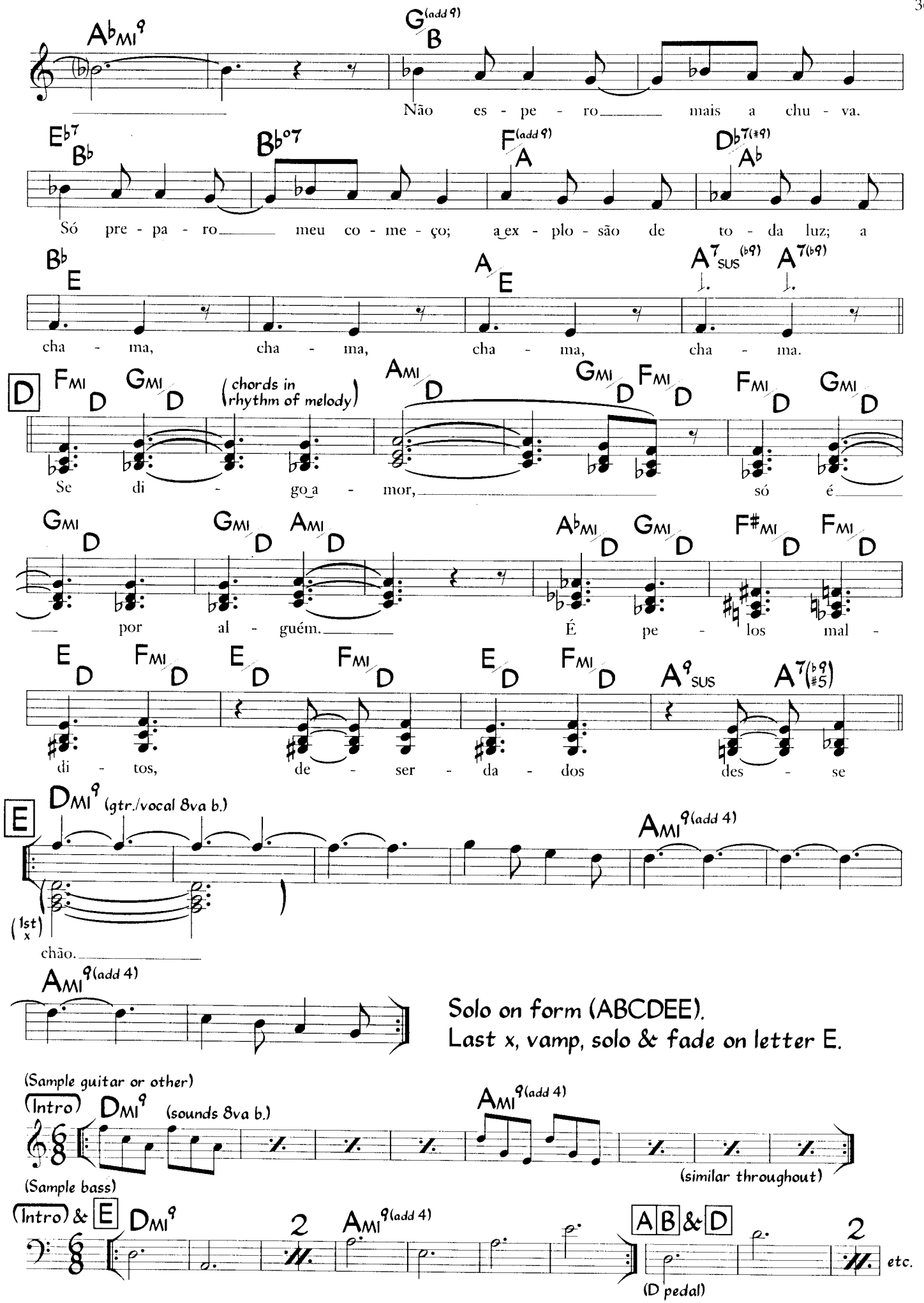
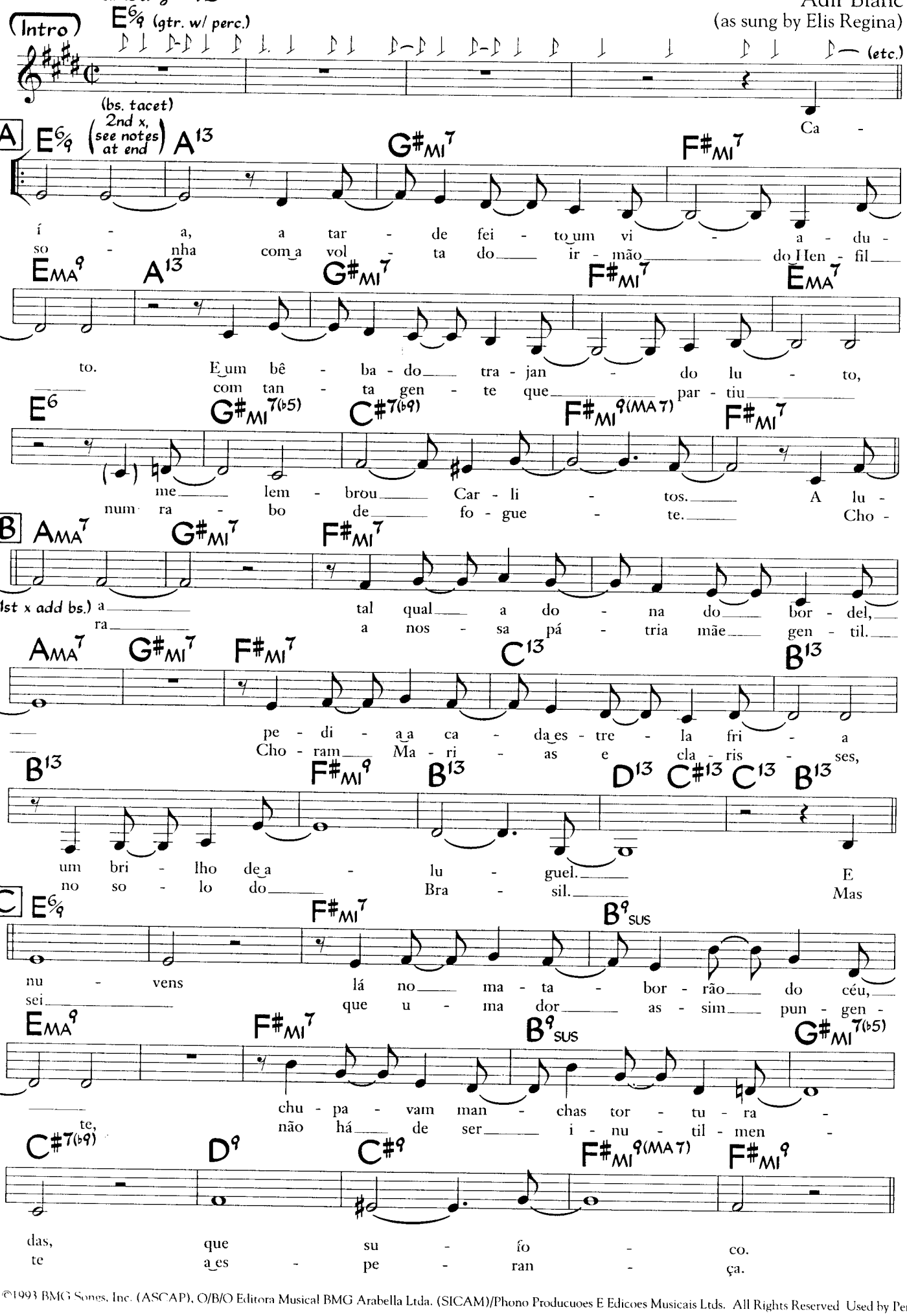

A♭MI9
G(add 9)/B
Não es - pe - ro mais a chu - va.
E♭7/B♭
B♭o7
F(add 9)/A
D♭7(♯9)/A♭
Só pre - pa - ro meu co - me - ço; a ex - plo - são de to - da luz; a
B♭/E
A/E
A7SUS(♭9)
A7(♭9)
cha - ma, cha - ma, cha - ma, cha - ma.
D
FMI/D
GMI/D
(chords in rhythm of melody)
AMI/D
GMI/D
FMI/D
Se di - go a - mor, só é
GMI/D
AMI/D
— por al - guém. É pe - los mal -
EMI/D
FMI/D
di - tos, de - ser - da - dos des - se
E
DMI9 (gtr./vocal 8va b.)
AMI9(add 4)
(1st x)
chão.
Solo on form (ABCDEE).
Last x, vamp, solo & fade on letter E.
(Sample guitar or other)
Intro
(sounds 8va b.)
(similar throughout)
(Sample bass)
Intro & E
2
AB & D
(D pedal)
etc.

O Bêbado E A Equilibrista

João Bosco
Adir Blanc
(as sung by Elis Regina)

Medium Samba ♩ = 92



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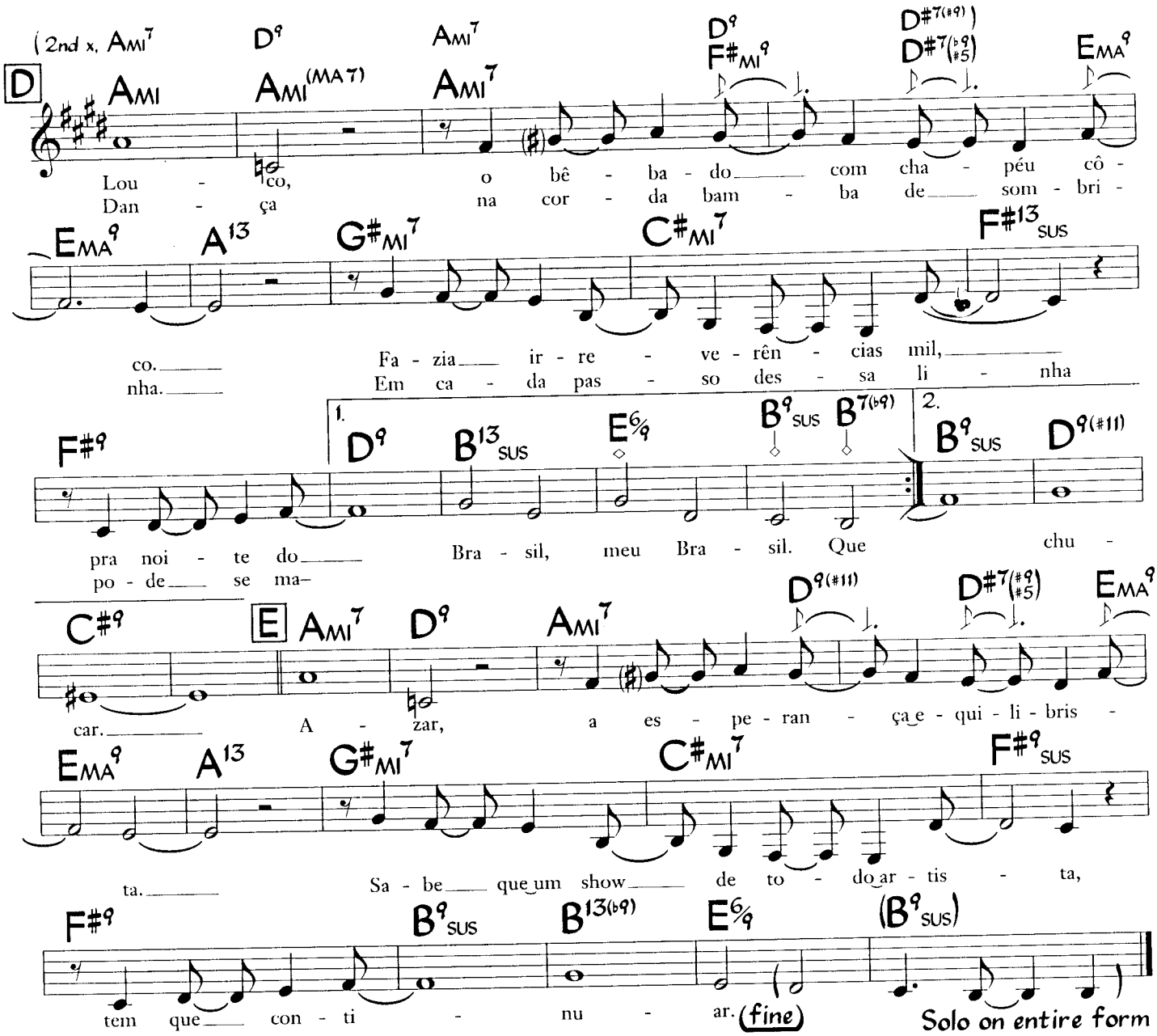
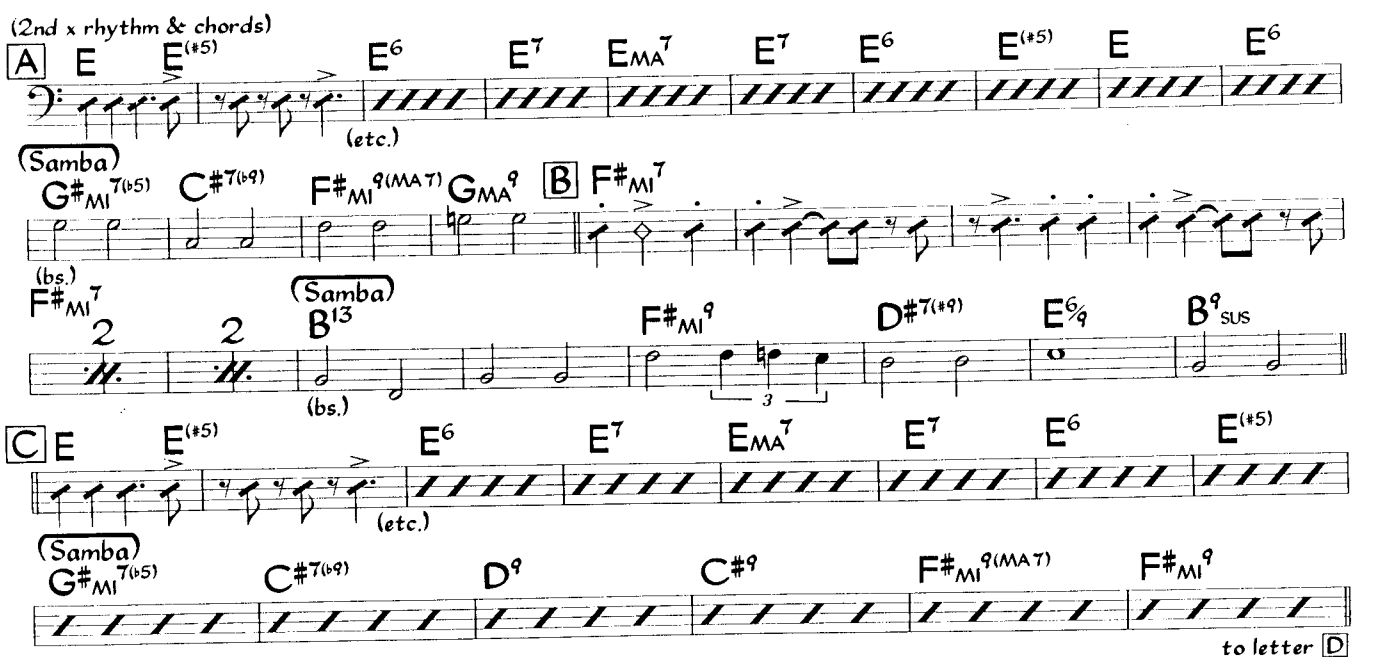
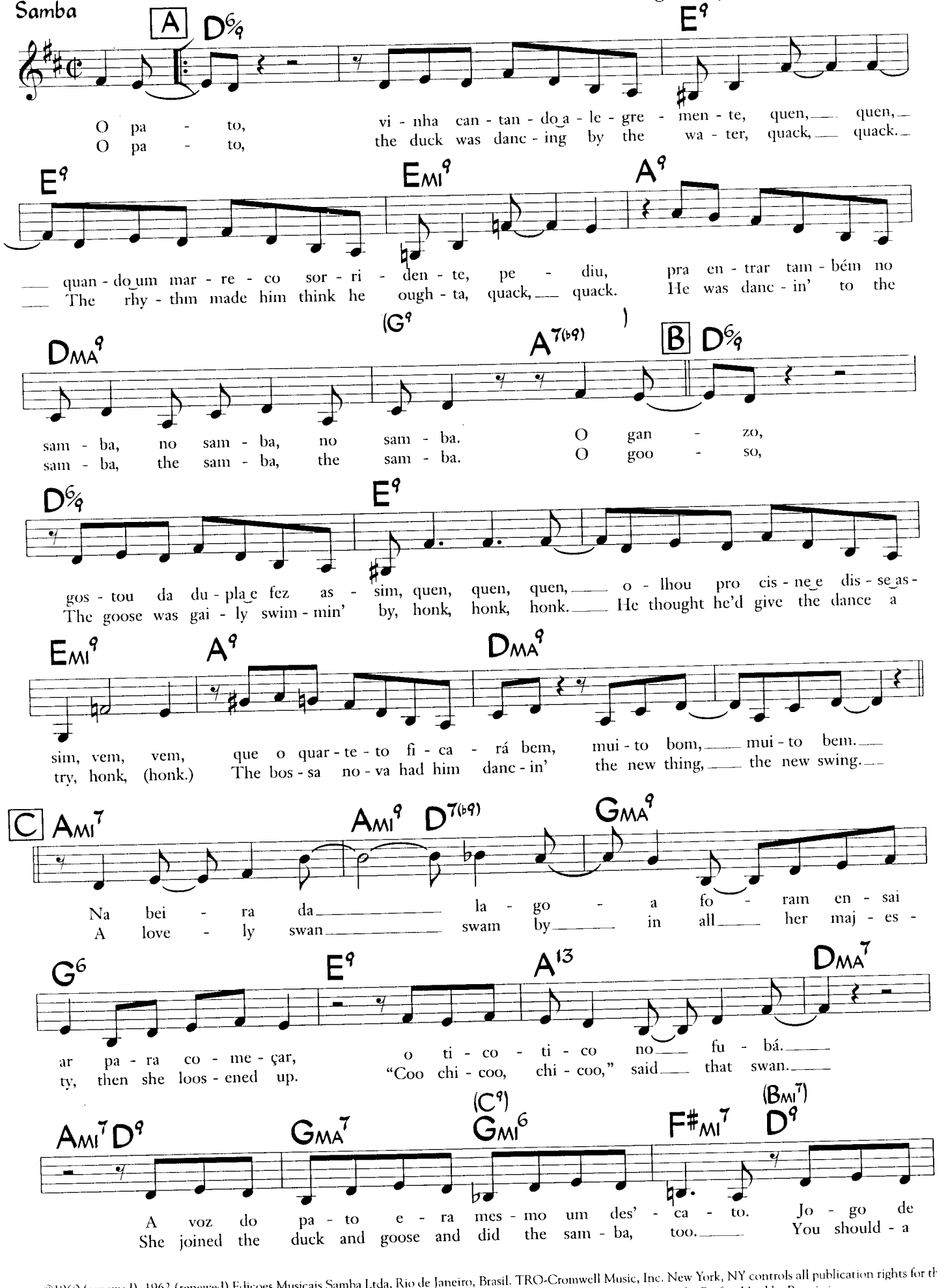

(2nd x, Ami7)
D
Ami
Ami(ma7)
Ami7
D9
F#mi9
D#7(#9)
D#7(b9 #5)
Ema9
Lou - co, o bê - ba - do com cha - péu cô -
Dan - ça na cor - da bam - ba de som - bri -
Ema9
A13
G#mi7
C#mi7
F#13sus
co.
nha.
Fa - zia ir - re - ve - rên - cias mil,
Em ca - da pas - so des - sa li - nha
F#9
1.
D9
B13sus
E6/9
B9sus
B7(b9)
2.
B9sus
D9(#11)
pra noi - te do Bra - sil, meu Bra - sil. Que chu -
po - de se ma-
C#9
E
Ami7
D9
Ami7
D9(#11)
D#7(#9 #5)
Ema9
car. A - zar, a es - pe - ran - ça e - qui - li - bris -
Ema9
A13
G#mi7
C#mi7
F#9sus
ta. Sa - be que um show de to - do ar - tis - ta,
F#9
B9sus
B13(b9)
E6/9
(B9sus)
tem que con - ti - nu - ar.
(fine)
Solo on entire form


(2nd x rhythm & chords)
A
E
E(#5)
E6
E7
Ema7
E7
E6
E(#5)
E
E6
(etc.)
(Samba)
G#mi7(b5)
C#7(b9)
F#mi9(ma7)
G6/9
B
F#mi7
(bs.)
F#mi7
2
2
(Samba)
B13
(bs.)
F#mi9
3
D#7(#9)
E6/9
B9sus
C
E
E(#5)
E6
E7
Ema7
E7
E6
E(#5)
(etc.)
(Samba)
G#mi7(b5)
C#7(b9)
D9
C#9
F#mi9(ma7)
F#mi9
to letter D

O Pato

Jaime Silva & Neuza Teixiera
English Lyric - Jon Hendricks

Samba



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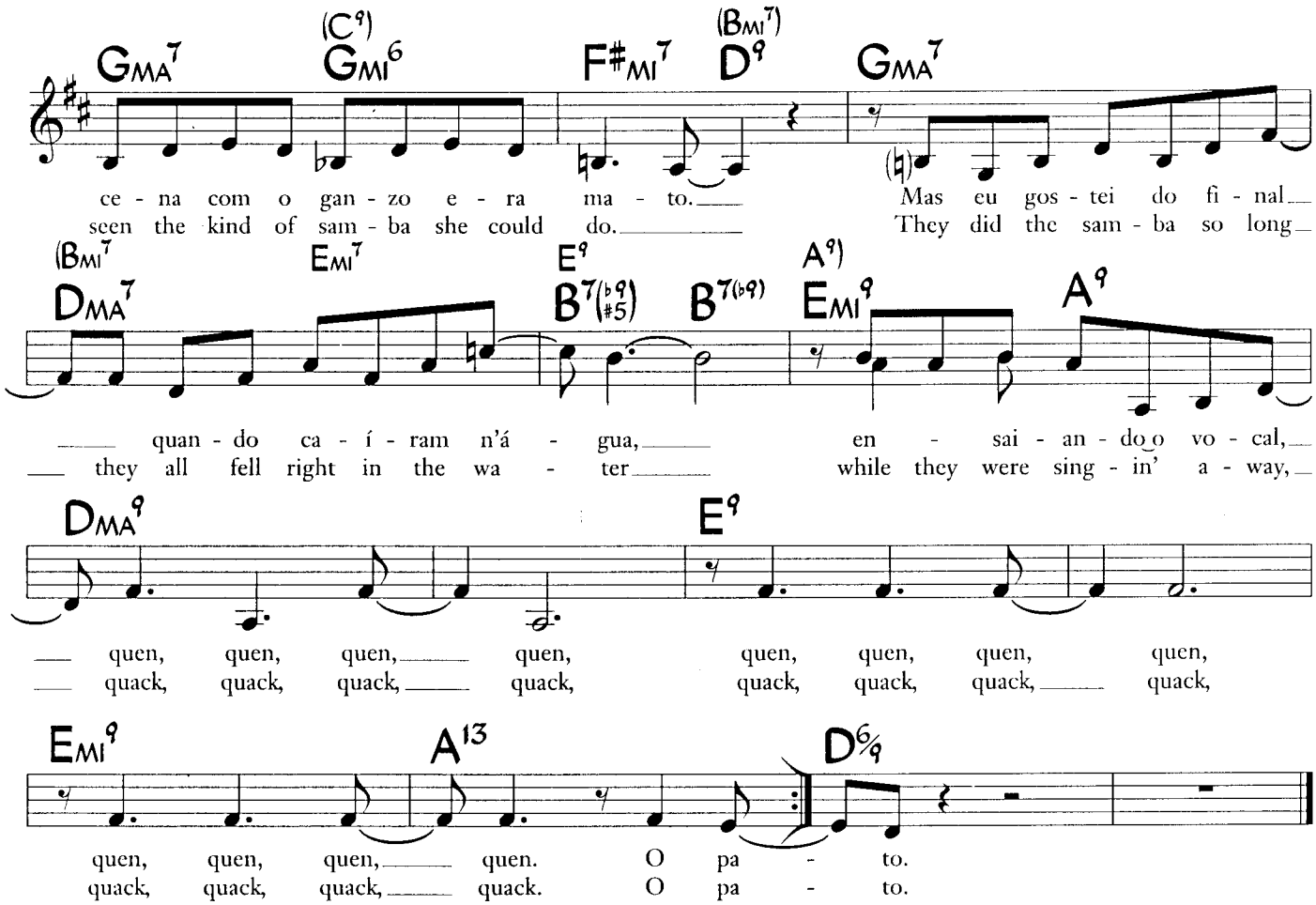


Additional English lyric for letters A and B, second time:

O Pato, the duck was happy to begin it, quack, quack,
and he was really gettin' in it, quack, quack.
He was dancin' to the samba, the samba, the samba.

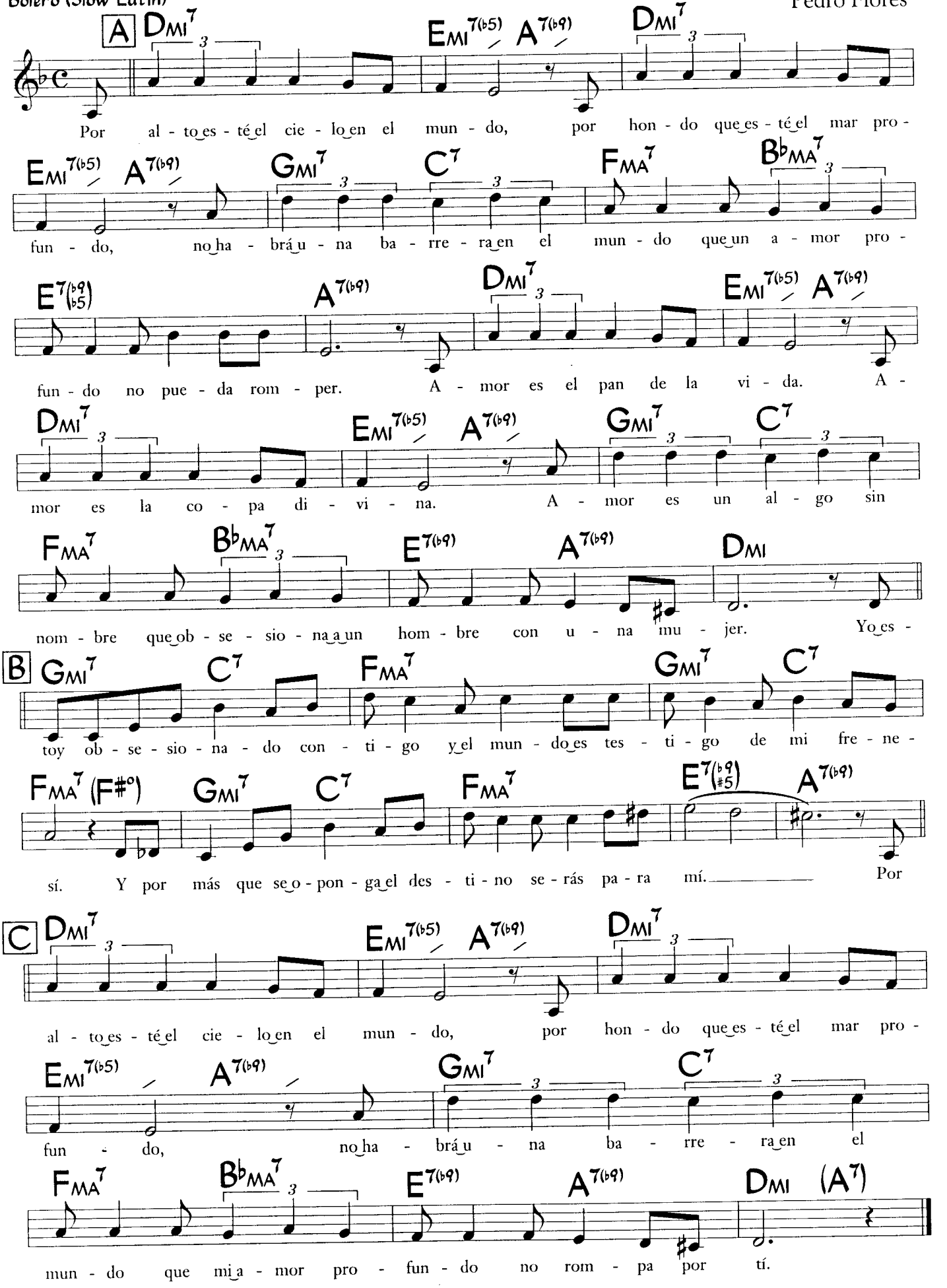
O gooso, the goose came fast as he could move, honk, (honk.)
The bossa nova had 'em dancin' the new thing, the new swing.

(to letter C)

Obsesión

Bolero (Slow Latin)

Pedro Flores



* Can also be played fast (Double-Time Feel).

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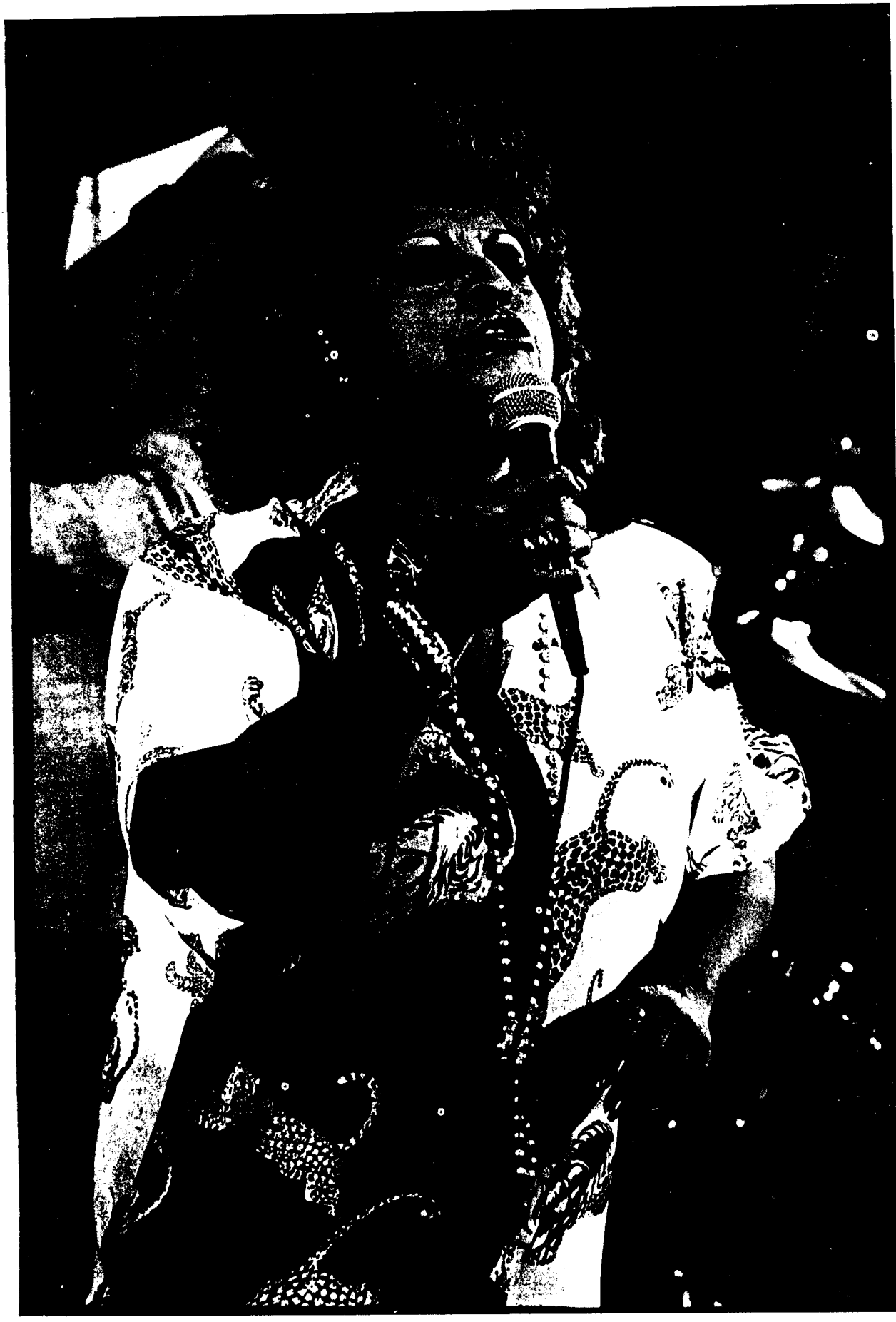


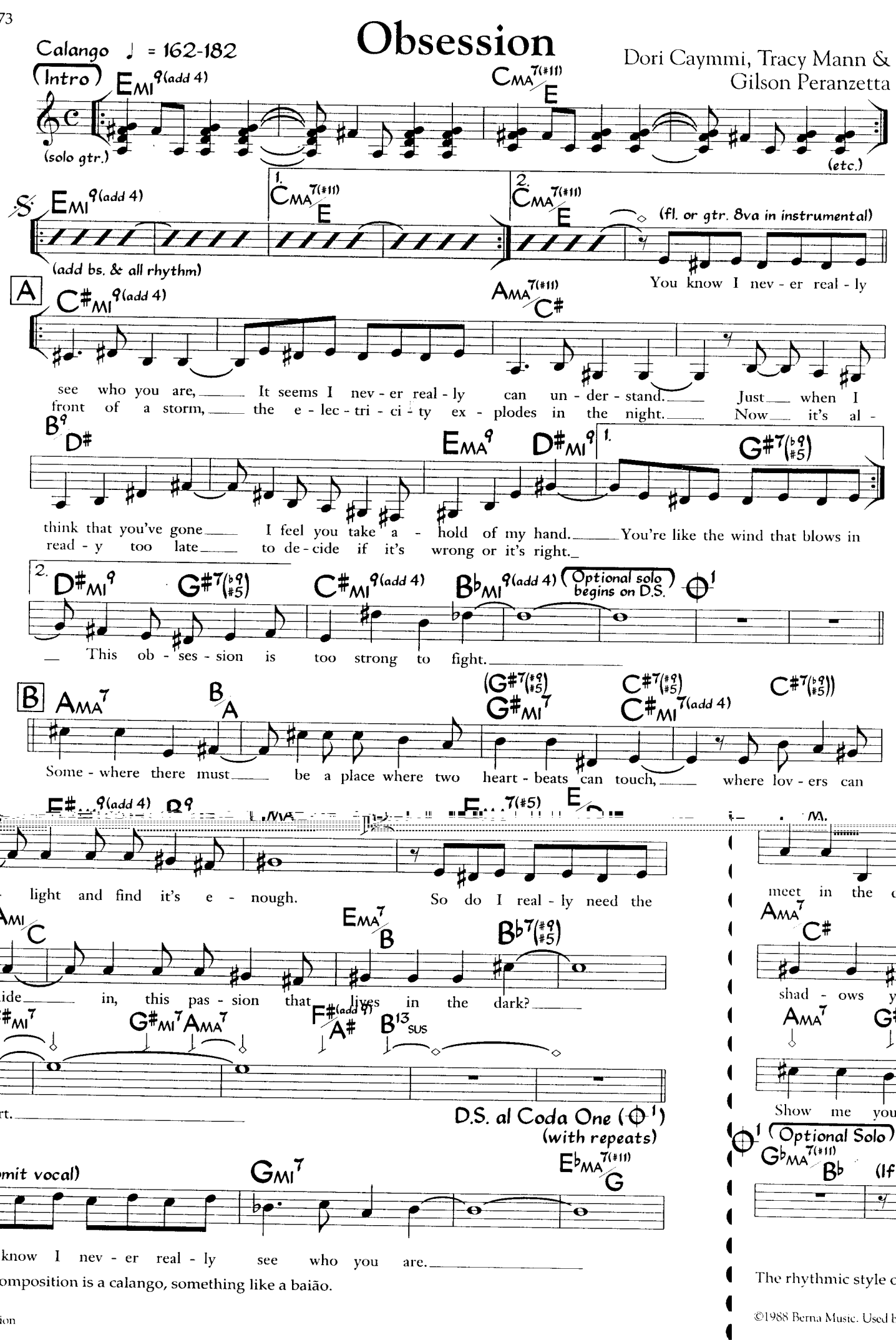
Photo by Hyou Vielz

LENY ANDRADE

Obsession

Calango ♩ = 162-182

Dori Caymmi, Tracy Mann &
Gilson Peranzetta



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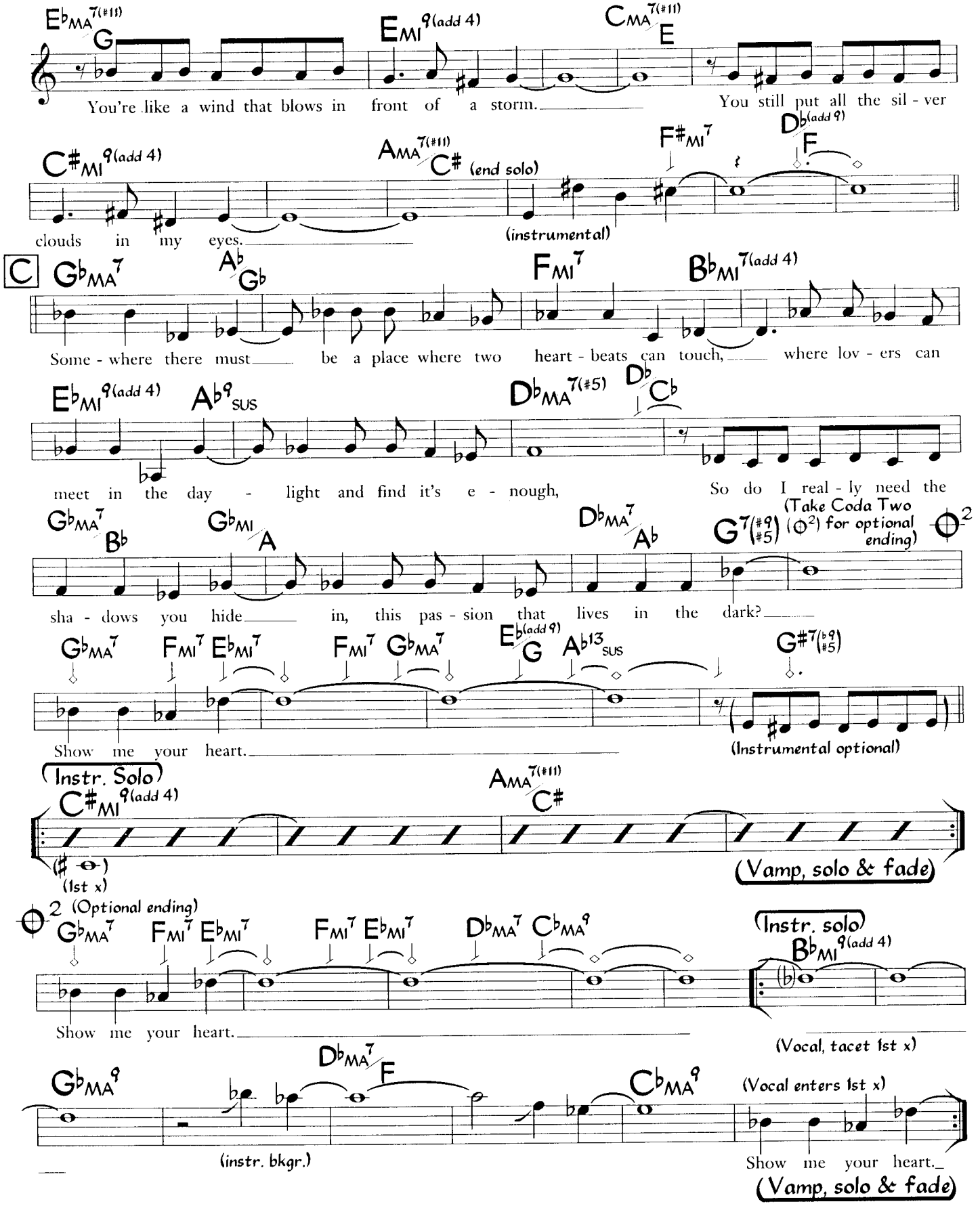


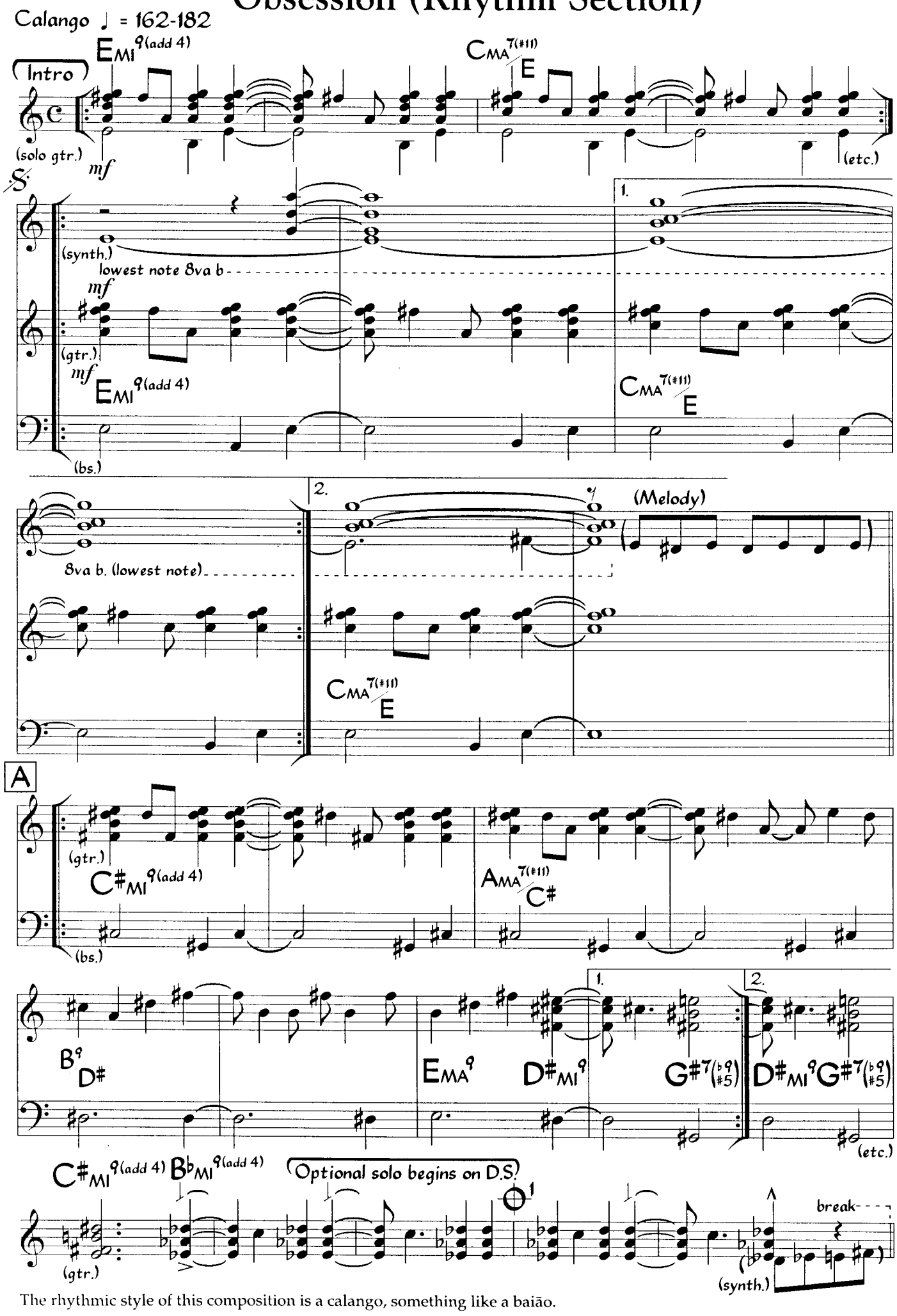
Additional lyric at letter A on D.S.:

I never hear about the pain in your past.
You never talk about the places you've been.
Each time you say that you love me
I find you are lying again.

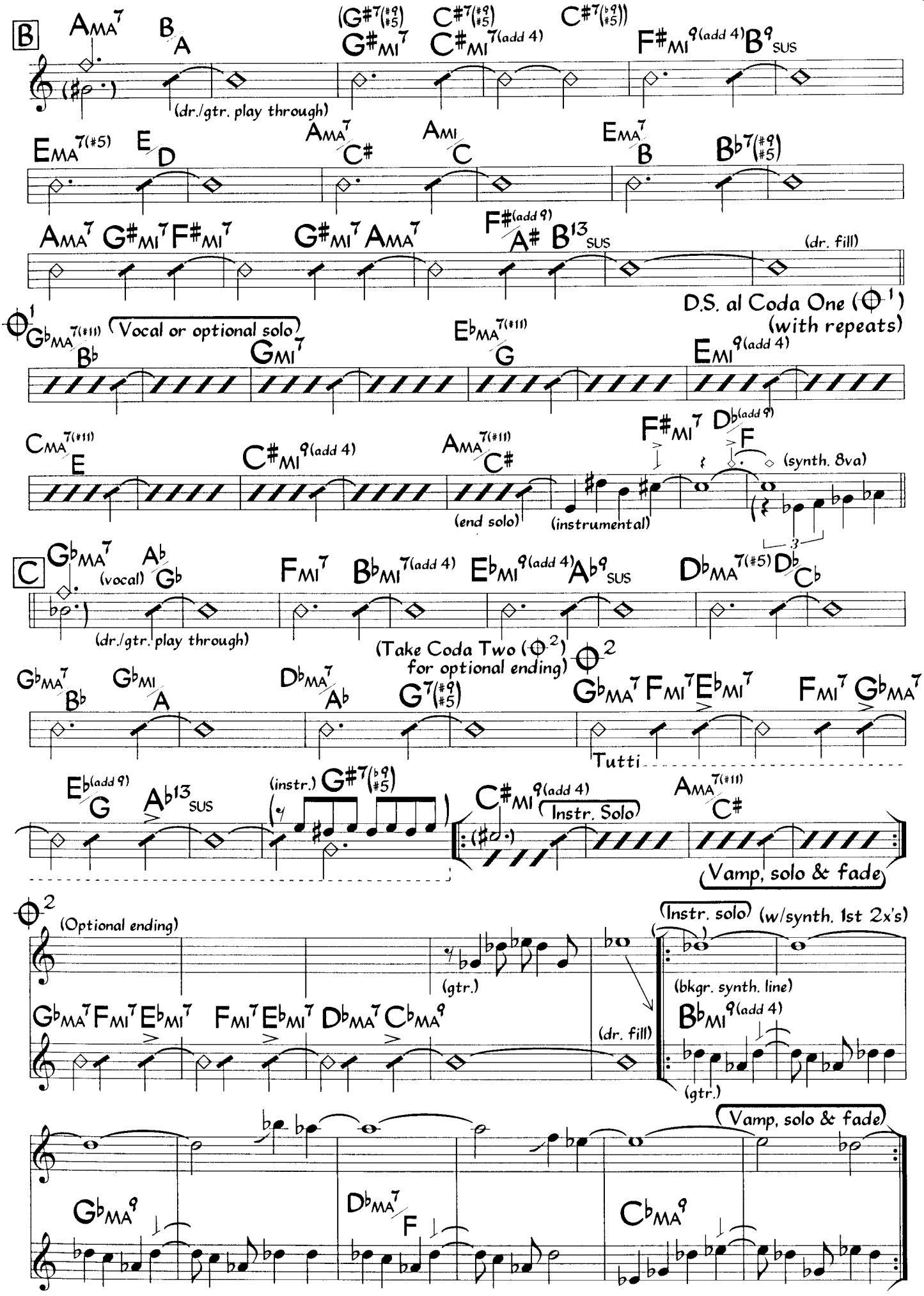
And still you know you rule my dreams with your charms.
You still put all those silver clouds in my eyes,
Make me believe you're a blessing
When you are a curse in disguise,
An obsession that can't be denied. (to Coda One)

This chart is based on a combination of several recorded versions.

Obsession (Rhythm Section)



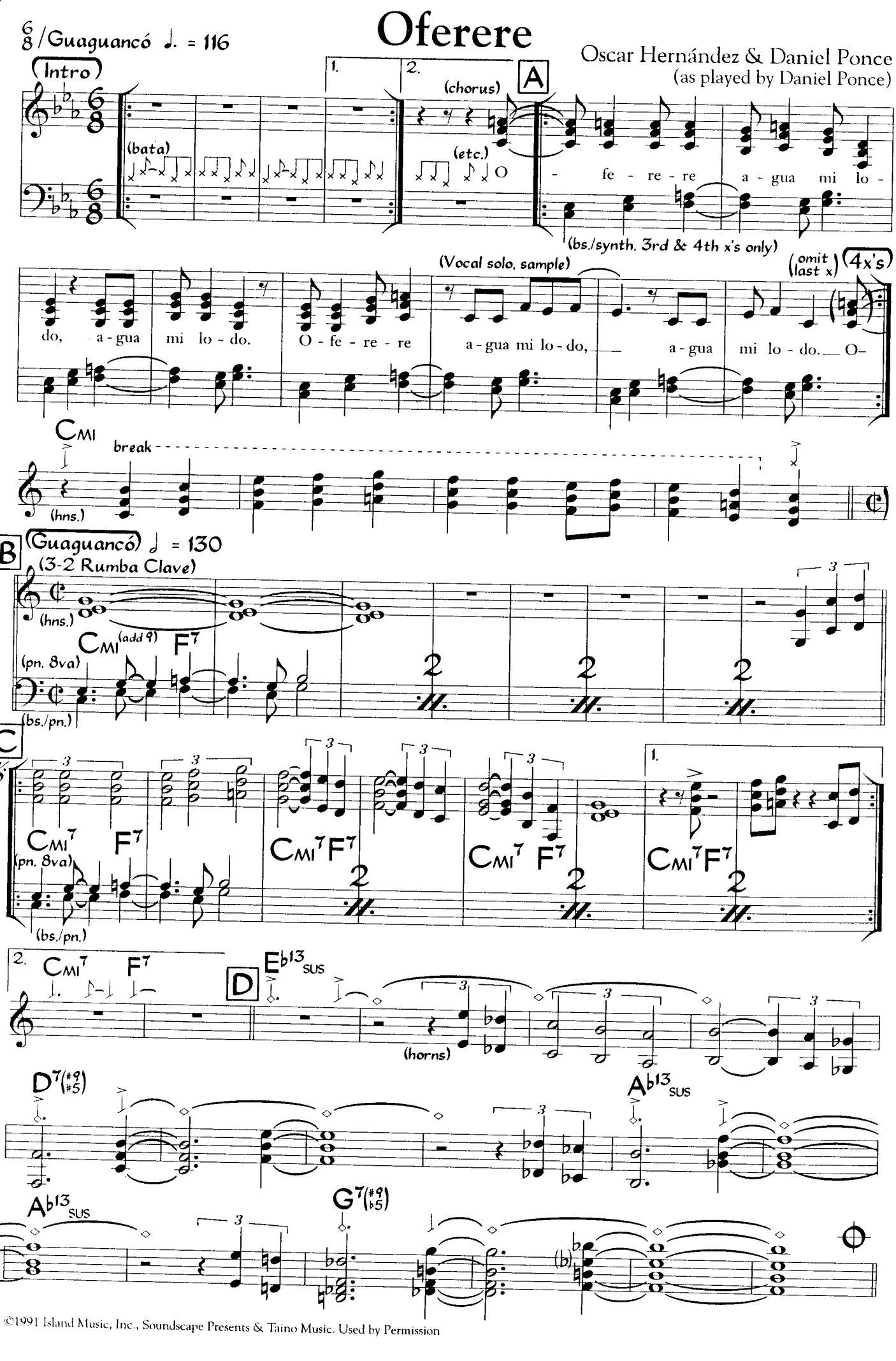
The rhythmic style of this composition is a calango, something like a baião.



Guitar sounds one octave lower than written.
This chart is based on a combination of several recorded versions.

Oferere

Oscar Hernández & Daniel Ponce
(as played by Daniel Ponce)



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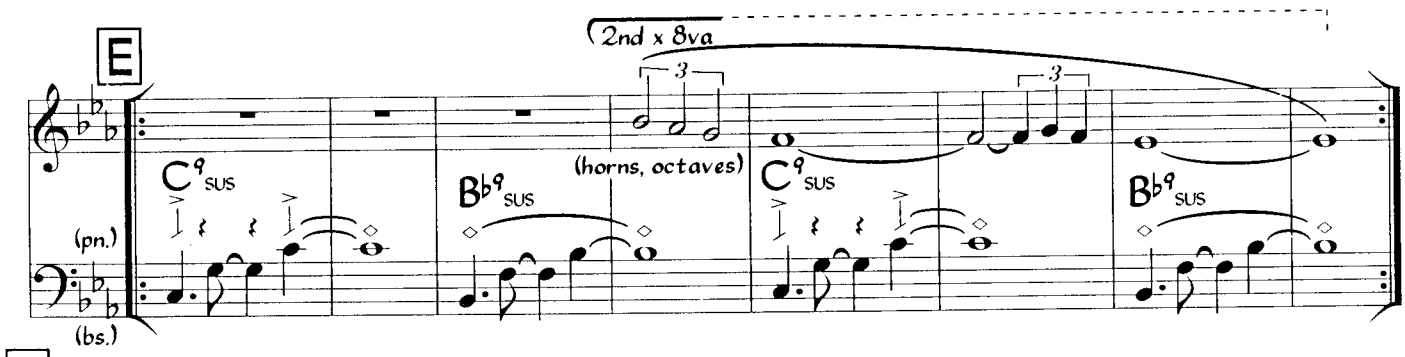
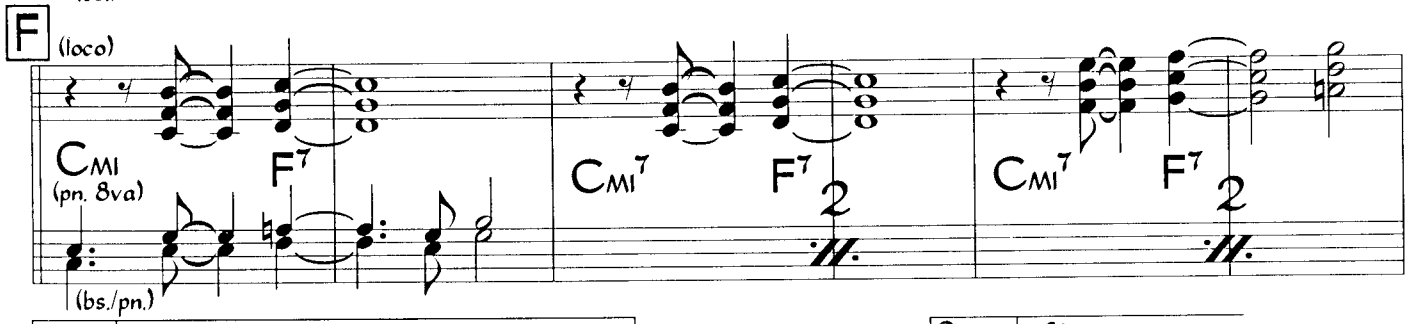
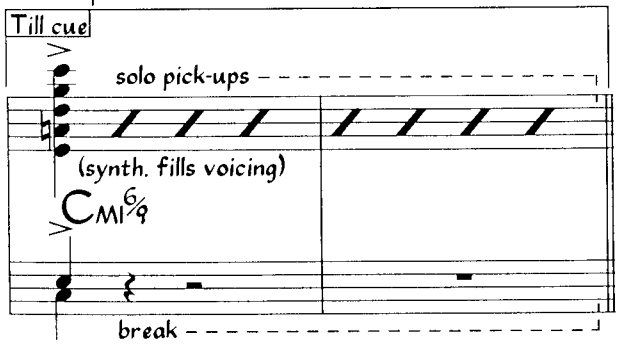
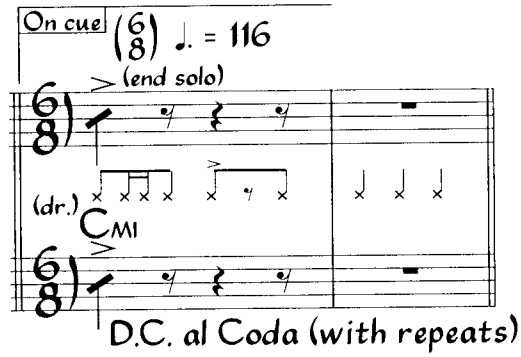
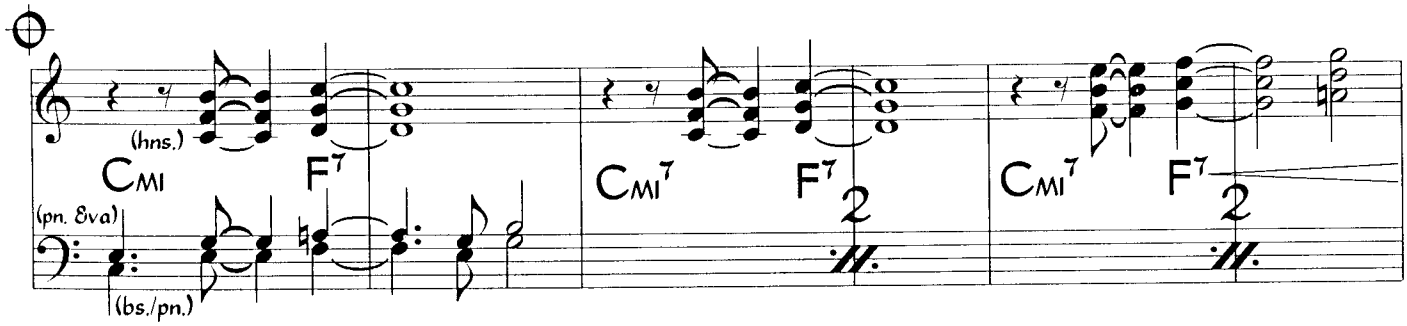


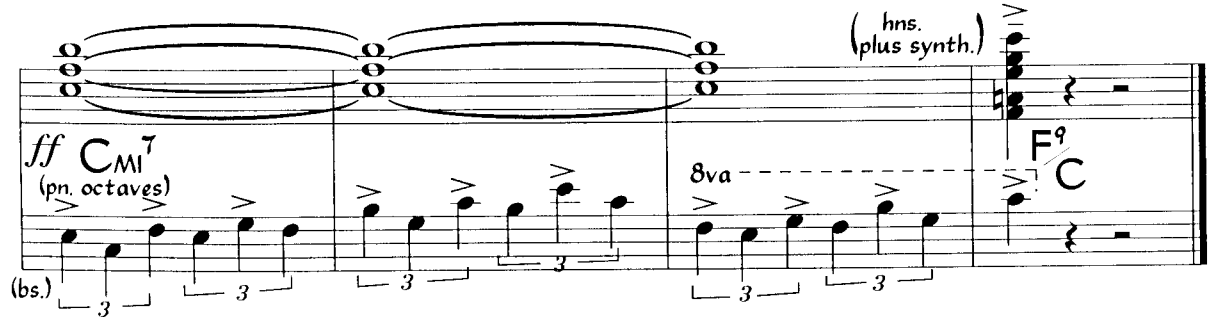




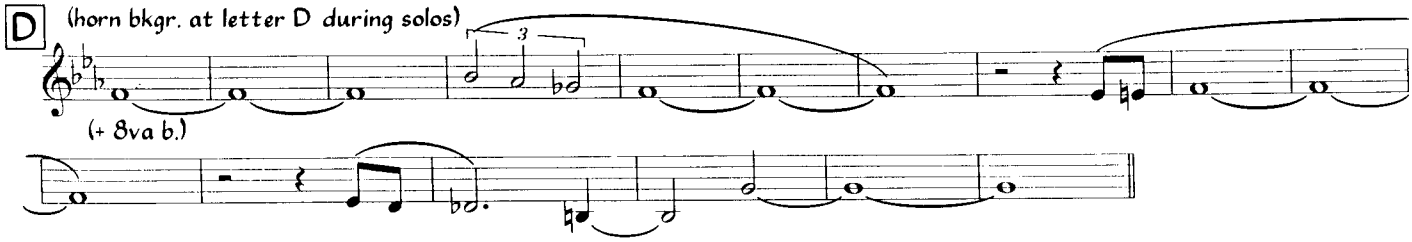
D.S. for solos (C'C²DEEF)
Last solo takes on cue ending of letter F.







On recording: Intro is played 4x's on D.C. (with vocal solo 3rd & 4th x's.) A is played 3x's. Bs./pn. join 2nd & 3rd x's.

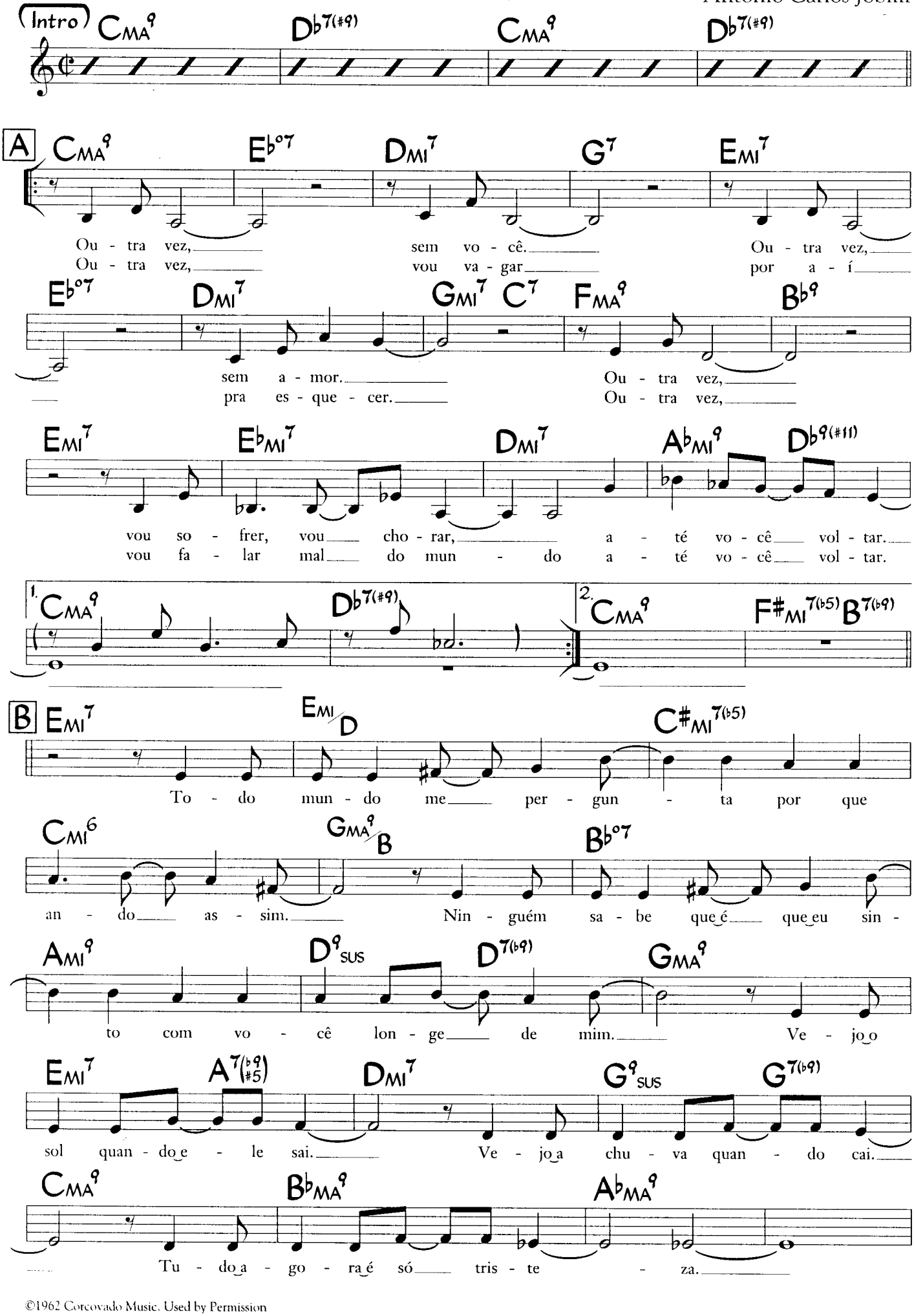


Synth. doubles horns and fills in some chords.
Pn./bass play written figures at letters C, E & F during solos.

Outra Vez

Relaxed Samba ♩ = 80

Antonio Carlos Jobim



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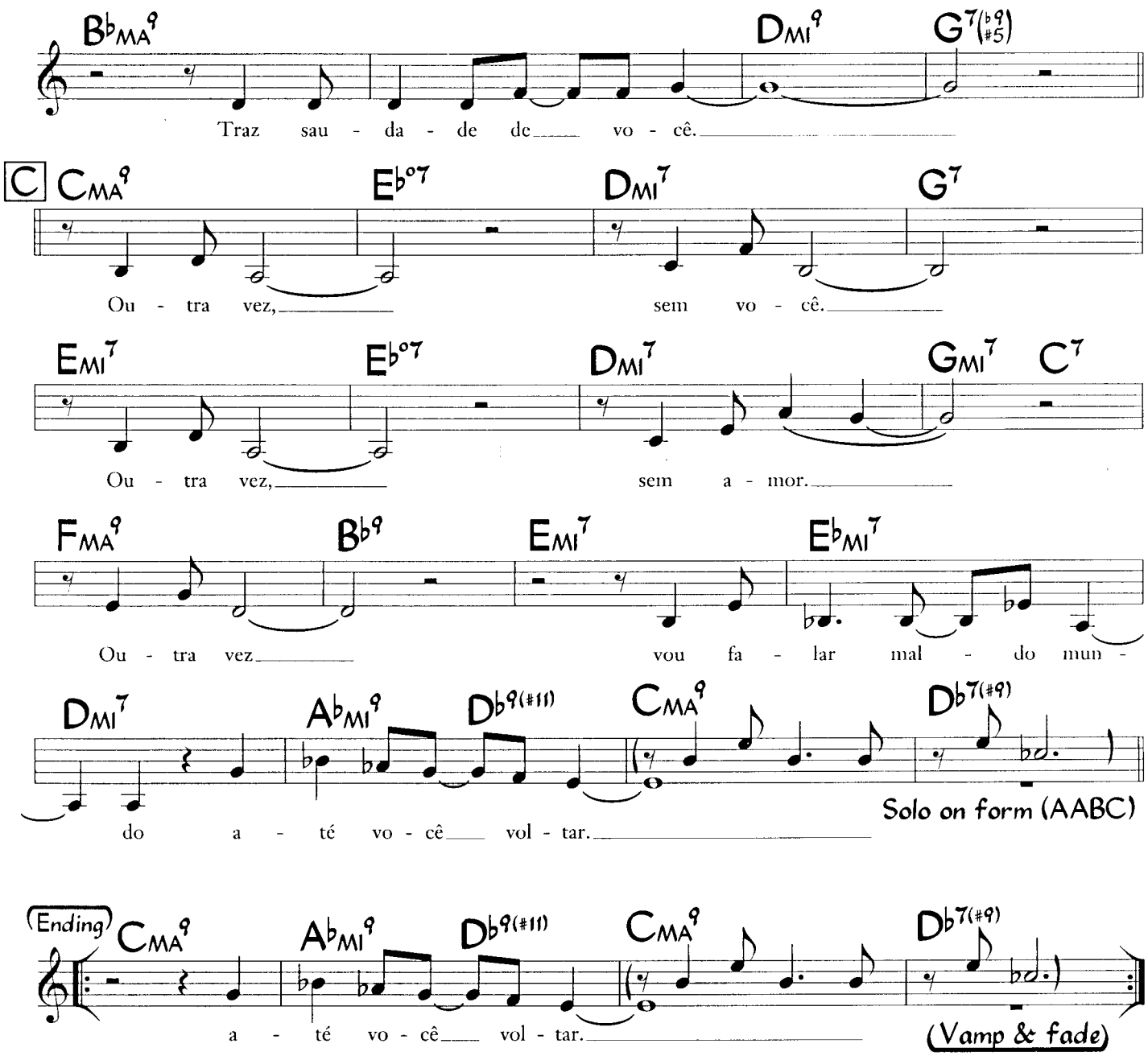
B♭MA9
DMI9
G7(♭9 #5)
Traz sau - da - de de vo - cê.
C
CMA9
E♭07
DMI7
G7
Ou - tra vez, sem vo - cê.
EMI7
E♭07
DMI7
GMI7
C7
Ou - tra vez, sem a - mor.
FMA9
B♭9
EMI7
E♭MI7
Ou - tra vez vou fa - lar mal - do mun -
DMI7
A♭MI9
D♭9(#11)
CMA9
D♭7(#9)
do a - té vo - cê vol - tar.
Solo on form (AABC)
Ending
CMA9
A♭MI9
D♭9(#11)
CMA9
D♭7(#9)
a - té vo - cê vol - tar.
(Vamp & fade)

Pa' Gozar

Descarga, Fast ♩ = 120
(2-3 Clave)

Arístides Soto
(as played by Los Amigos)

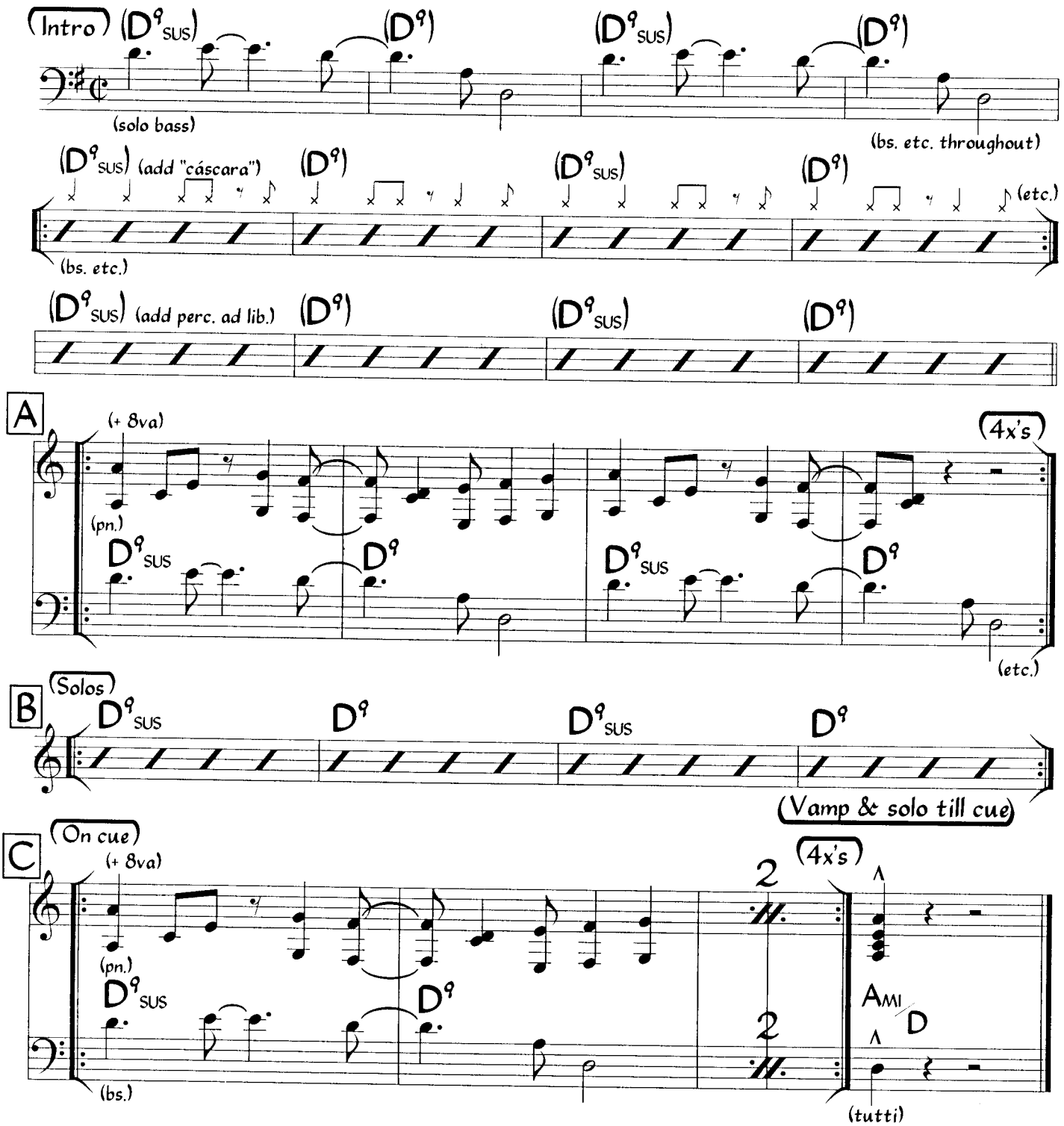

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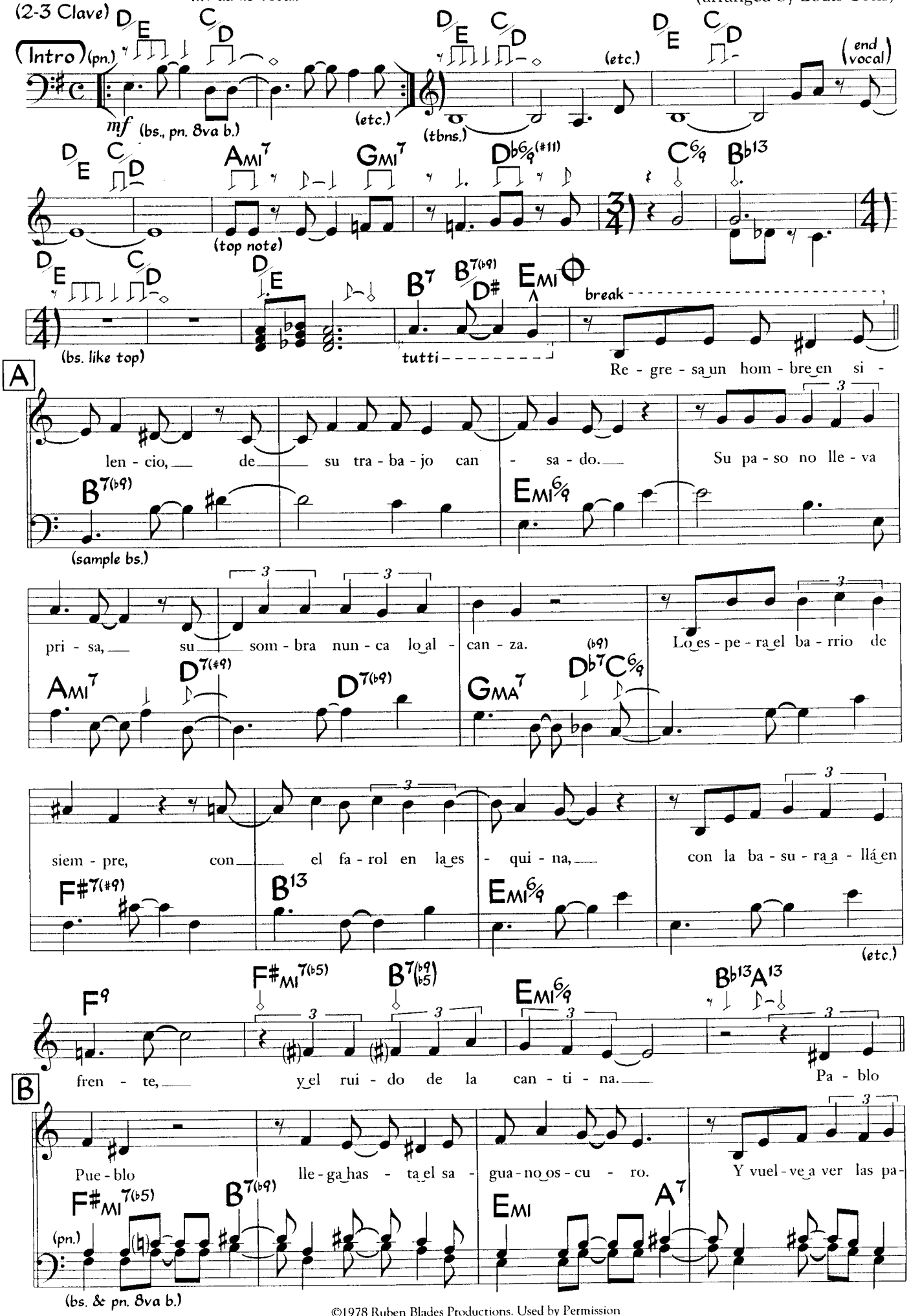
Photo by Hyou Vielz

MILTON NASCIMENTO

Pablo Pueblo

Rubén Blades
(arranged by Louis Ortiz)

Guaracha ♩ = 174 (w/ ad lib vocal)
(2-3 Clave)



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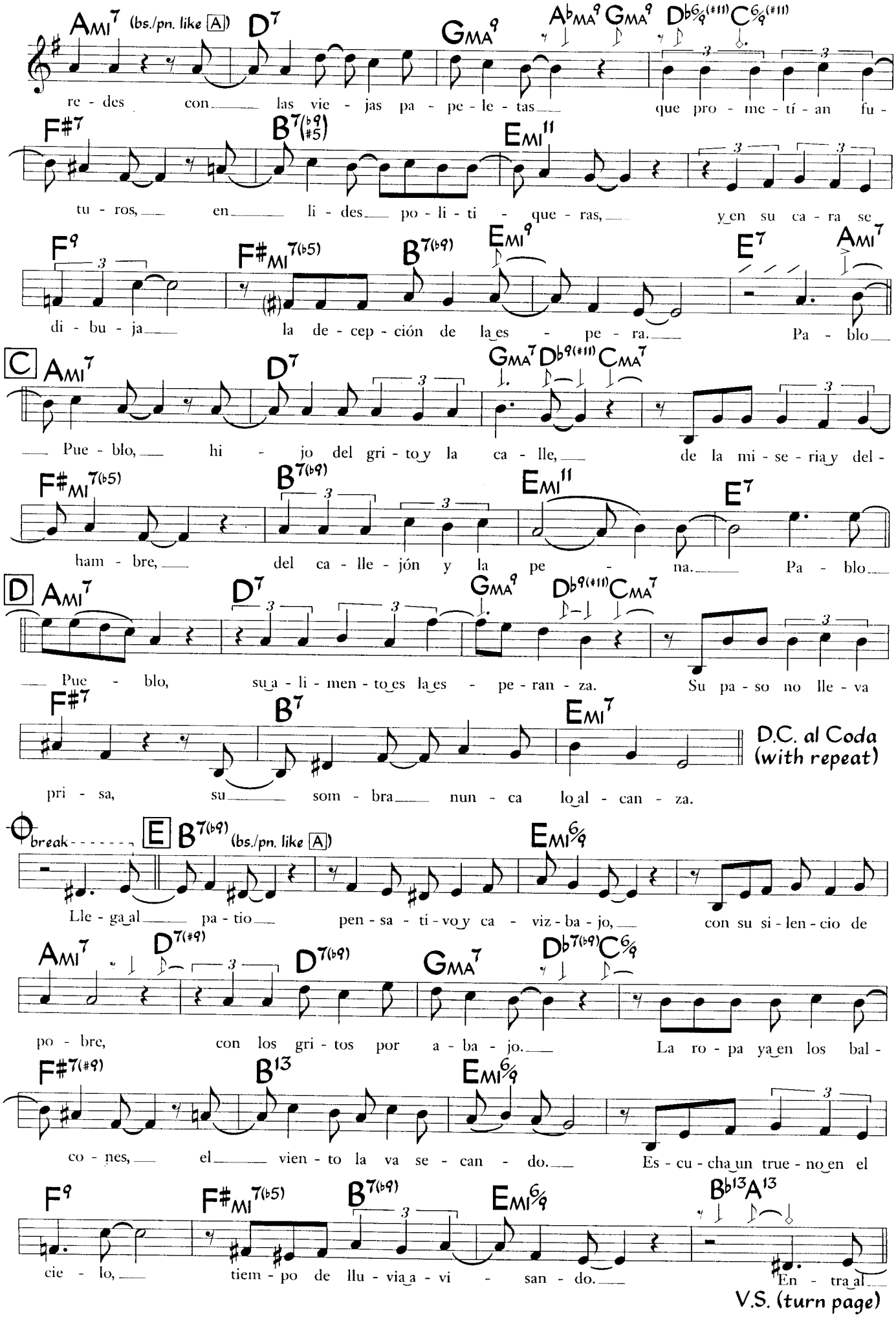
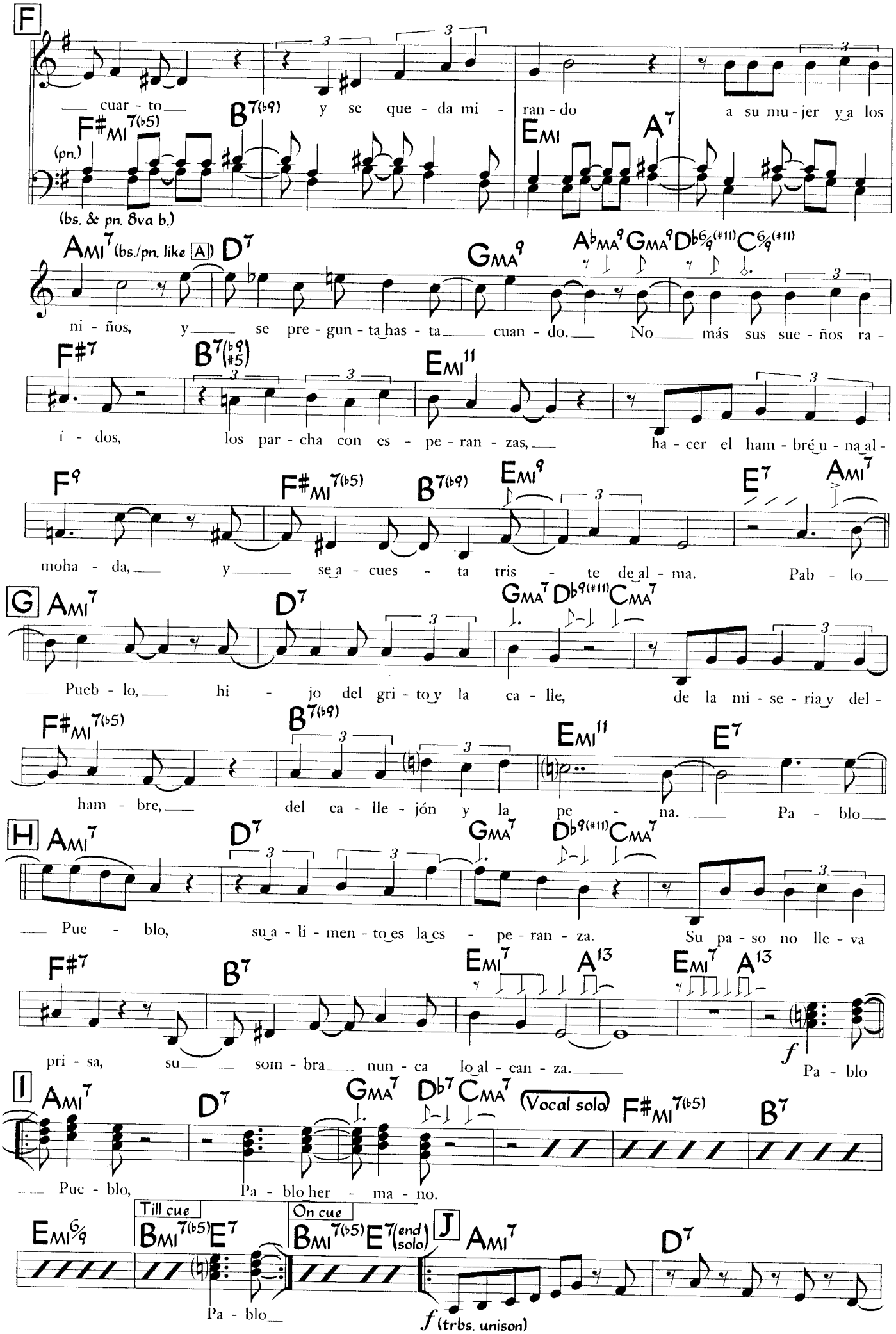
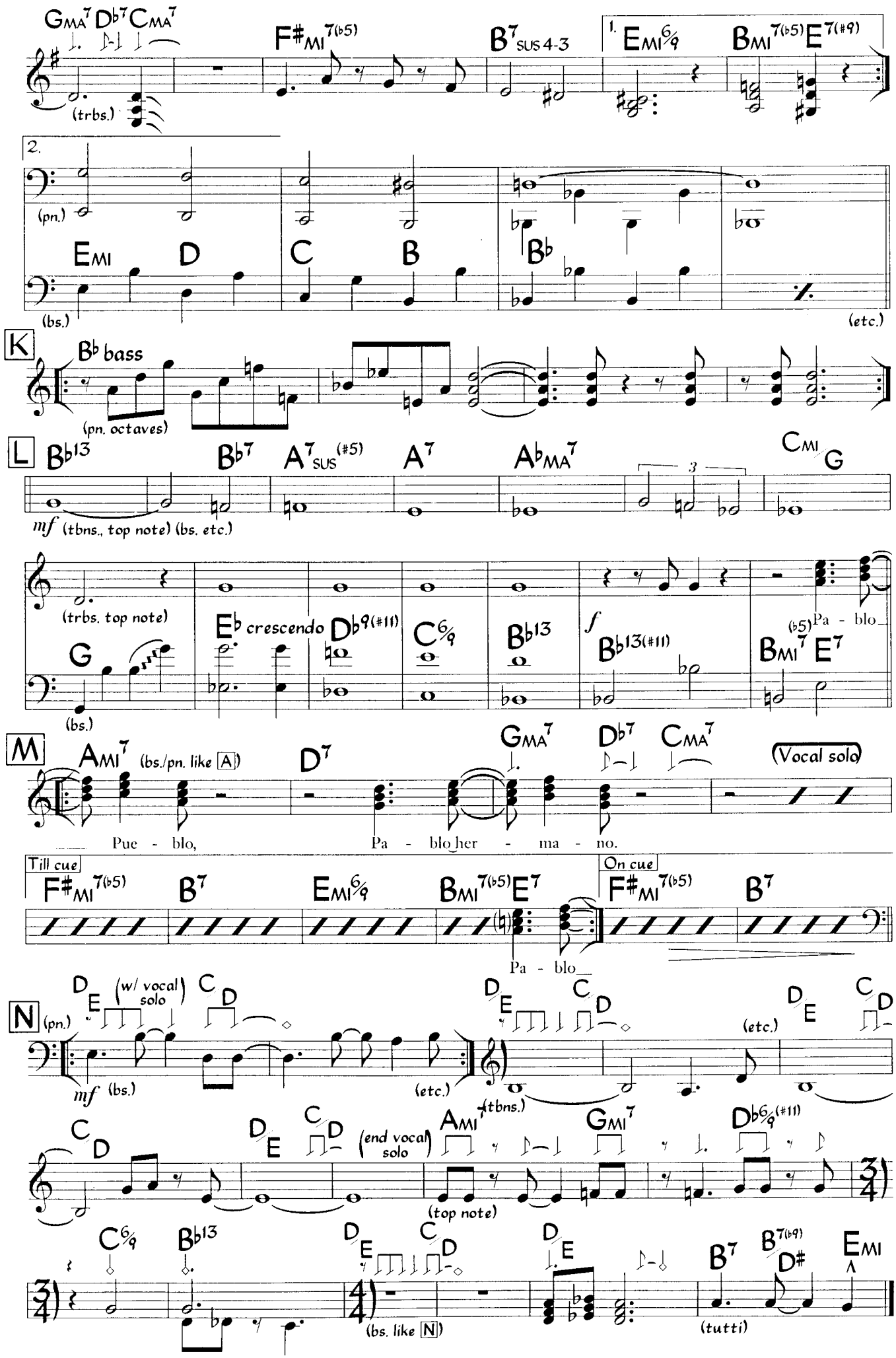
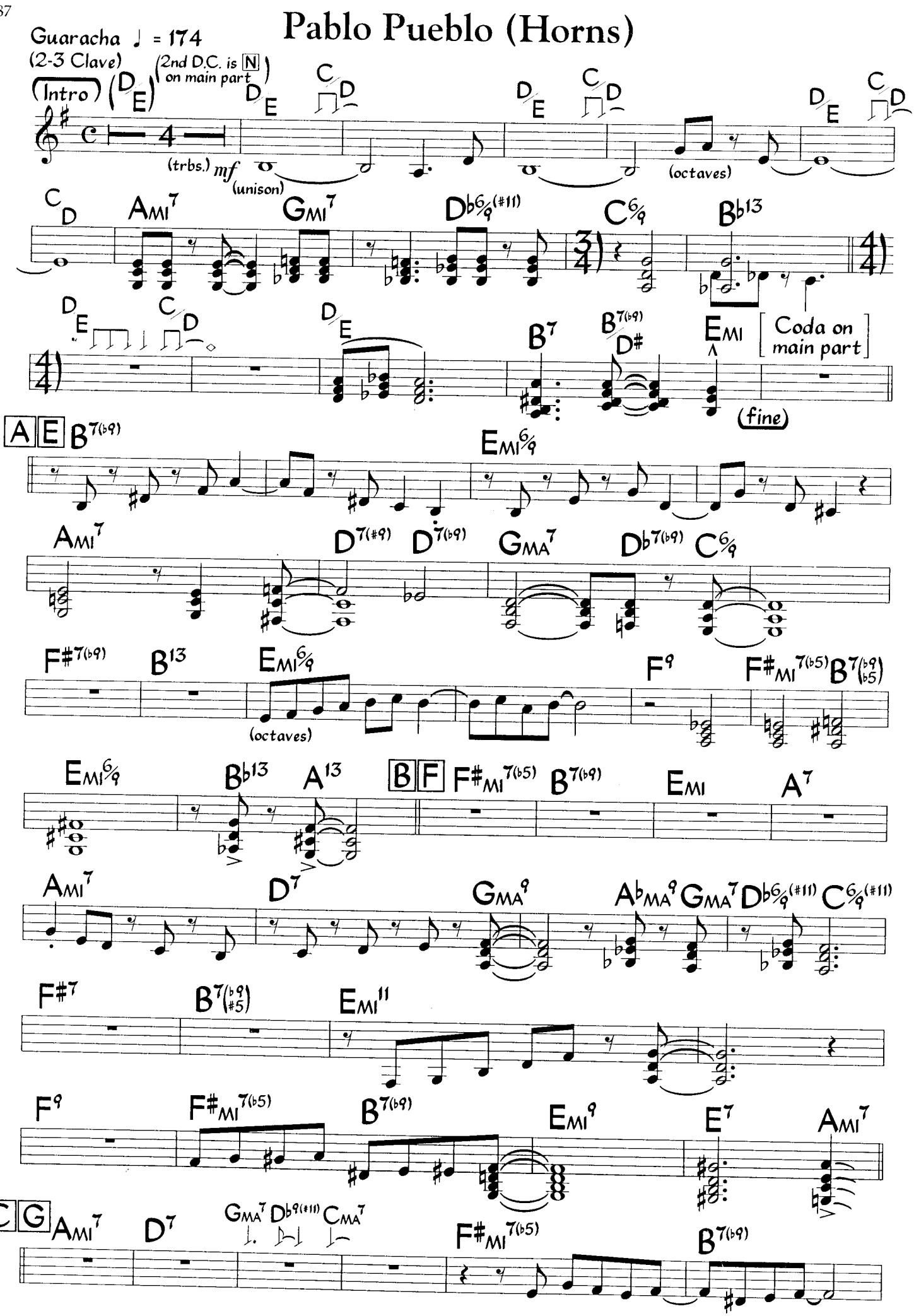

Ami7 (bs./pn. like A) D7 GMA9 AbMA9 GMA9 Db6/9(#11) C6/9(#11)
re - des con las vie - jas pa - pe - le - tas que pro - me - tí - an fu -
F#7 B7(b9 #5) EMI11
tu - ros, en li - des po - li - ti - que - ras, y en su ca - ra se
F9 F#MI7(b5) B7(b9) EMI9 E7 AMI7
di - bu - ja la de - cep - ción de la es - pe - ra. Pa - blo
C Ami7 D7 GMA7 Db9(#11) CMA7
Pue - blo, hi - jo del gri - to y la ca - lle, de la mi - se - ria y del -
F#MI7(b5) B7(b9) EMI11 E7
ham - bre, del ca - lle - jón y la pe - na. Pa - blo
D Ami7 D7 GMA9 Db9(#11) CMA7
Pue - blo, su a - li - men - to es la es - pe - ran - za. Su pa - so no lle - va
F#7 B7 EMI7
pri - sa, su som - bra nun - ca lo al - can - za.
D.C. al Coda (with repeat)
break E B7(b9) (bs./pn. like A) EMI6/9
Lle - ga al pa - tio pen - sa - ti - vo y ca - viz - ba - jo, con su si - len - cio de
Ami7 D7(#9) D7(b9) GMA7 Db7(b9) C6/9
po - bre, con los gri - tos por a - ba - jo. La ro - pa ya en los bal -
F#7(#9) B13 EMI6/9
co - nes, el vien - to la va se - can - do. Es - cu - cha un true - no en el
F9 F#MI7(b5) B7(b9) EMI6/9 Bb13 A13
cie - lo, tiem - po de llu - via a - vi - san - do. En - tra al
V.S. (turn page)

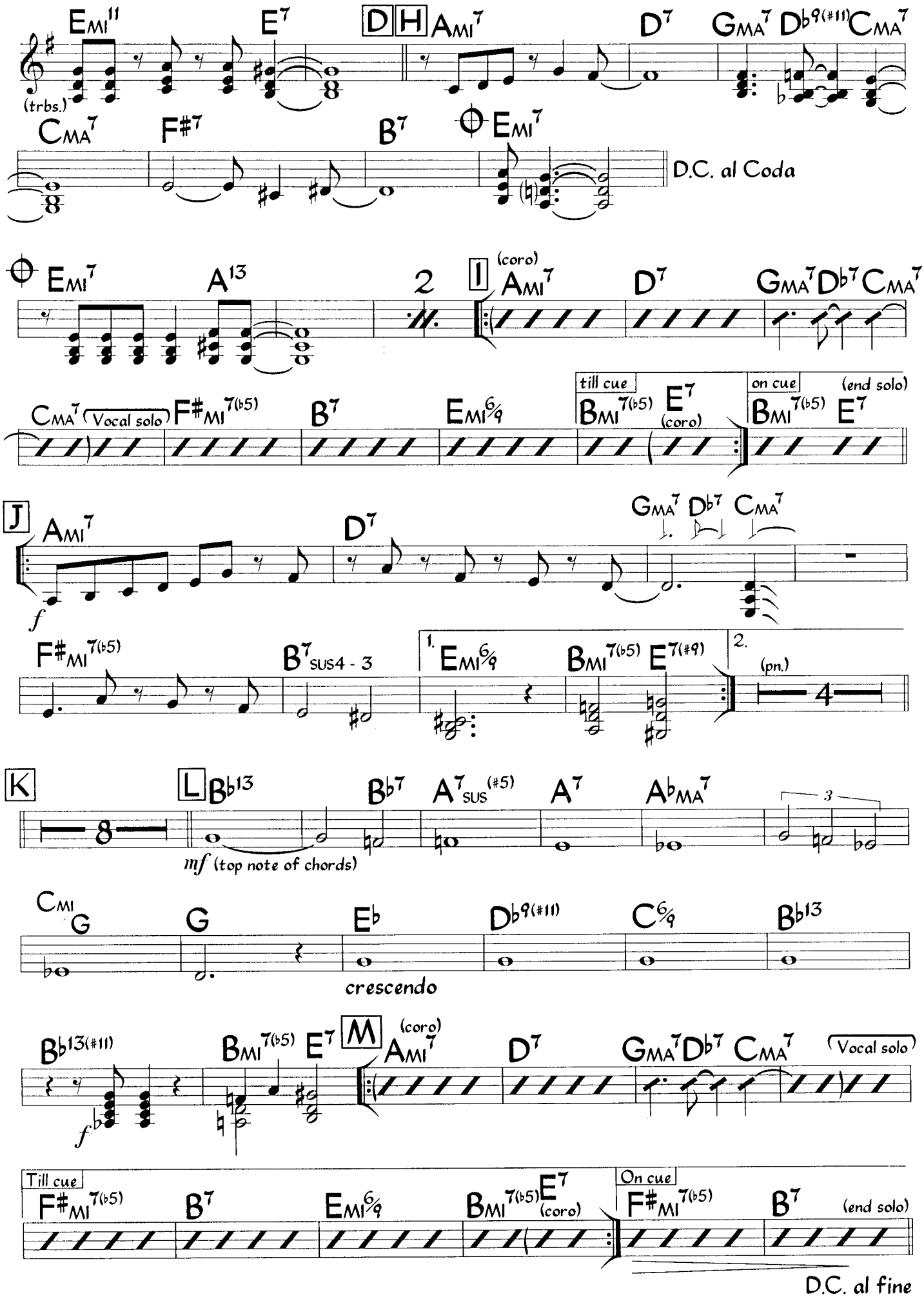

F
cuar - to
B7(♭9)
y se que - da mi -
ran - do
a su mu - jer y a los
F♯MI7(♭5)
EMI
A7
(pn.)
(bs. & pn. 8va b.)
AMI7 (bs./pn. like A)
D7
GMA9
A♭MA9 G MA9 D♭6/9(#11) C6/9(#11)
ni - ños, y se pre - gun - ta has - ta cuan - do. No más sus sue - ños ra -
F♯7
B7(♭9 #5)
EMI11
í - dos, los par - cha con es - pe - ran - zas, ha - cer el ham - bré u - na al -
F9
F♯MI7(♭5)
B7(♭9)
EMI9
E7
AMI7
moha - da, y se a - cues - ta tris - te de al - ma. Pab - lo
G
AMI7
D7
GMA7 D♭9(#11) CMA7
Pueb - lo, hi - jo del gri - to y la ca - lle, de la mi - se - ria y del -
F♯MI7(♭5)
B7(♭9)
EMI11
E7
ham - bre, del ca - lle - jón y la pe - na. Pa - blo
H
AMI7
D7
GMA7
D♭9(#11) CMA7
Pue - blo, su a - li - men - to es la es - pe - ran - za. Su pa - so no lle - va
F♯7
B7
EMI7
A13
EMI7
A13
pri - sa, su som - bra nun - ca lo al - can - za.
f
Pa - blo
I
AMI7
D7
GMA7
D♭7 CMA7
(Vocal solo)
F♯MI7(♭5)
B7
Pue - blo, Pa - blo her - ma - no.
Till cue
On cue
EMI6/9
BMI7(♭5) E7
BMI7(♭5) E7 (end solo)
J
AMI7
D7
Pa - blo
f (trbs. unison)


GMA7 Db7 CMA7
F#MI7(b5)
B7SUS 4-3
1. EMI6/9
BMI7(b5) E7(#9)
(trbs.)
2.
(pn.)
EMI D C B
Bb
(bs.)
(etc.)
K
Bb bass
(pn. octaves)
L
Bb13 Bb7 A7SUS(#5) A7 AbMA7
3
CMI G
mf (tbns., top note) (bs. etc.)
(trbs. top note)
G
Eb crescendo Db9(#11) C6/9 Bb13
f
Bb13(#11)
(b5)
Pa - blo
BMI7 E7
(bs.)
M
AMI7 (bs./pn. like A)
D7
GMA7 Db7 CMA7
Vocal solo
Pue - blo, Pa - blo her - ma - no.
Till cue
F#MI7(b5) B7 EMI6/9 BMI7(b5) E7
Pa - blo
On cue
F#MI7(b5) B7
N
(pn.)
D E (w/ vocal solo) C D
mf (bs.)
(etc.)
(tbns.)
(end vocal solo)
AMI7 GMI7 Db6/9(#11)
(top note)
C6/9 Bb13
(bs. like N)
B7 B7(b9) D# EMI
(tutti)

Pablo Pueblo (Horns)

Guaracha ♩ = 174
(2-3 Clave)

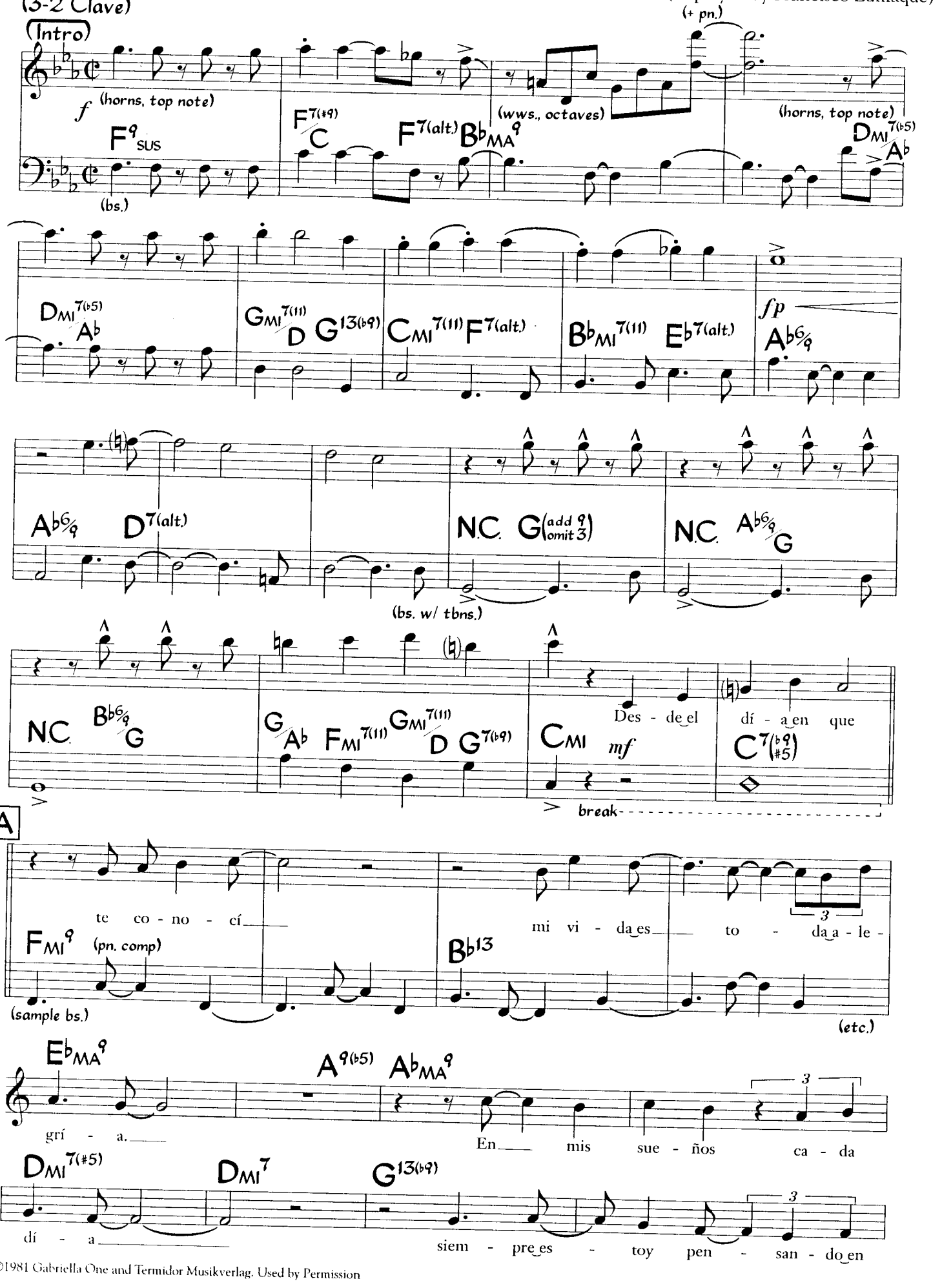



(trbs.)
D.C. al Coda
2
(coro)
Vocal solo
till cue
on cue
(end solo)
(coro)
f
1.
2.
(pn.)
K
L
mf (top note of chords)
crescendo
M
(coro)
Vocal solo
Till cue
On cue
(end solo)
D.C. al fine

Páginas De Mujer

Eddie Palmieri, Francisco Zumaqué & Cheo Feliciano
(as played by Francisco Zumaqué)

Guaracha ♩ = 100
(3-2 Clave)



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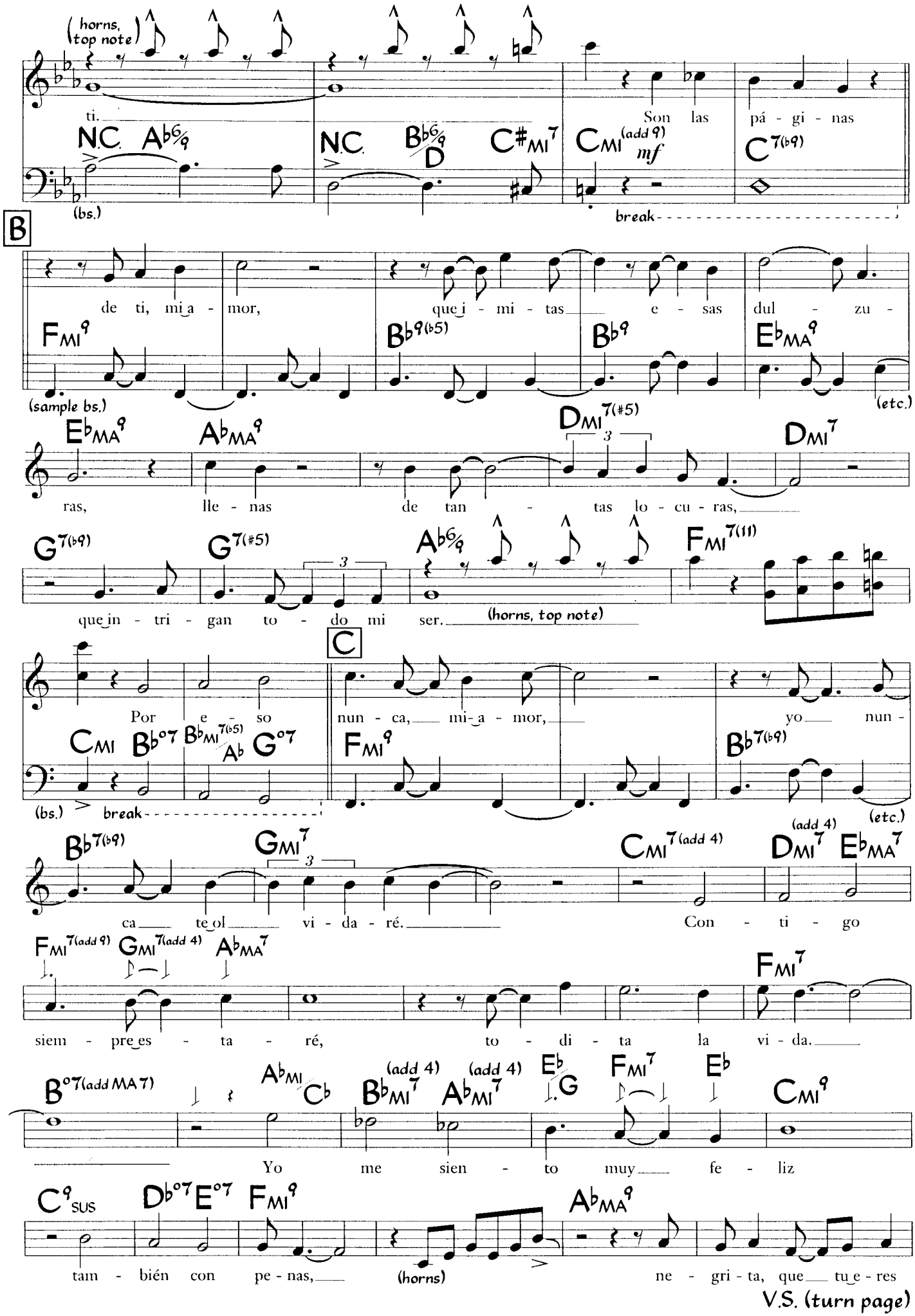
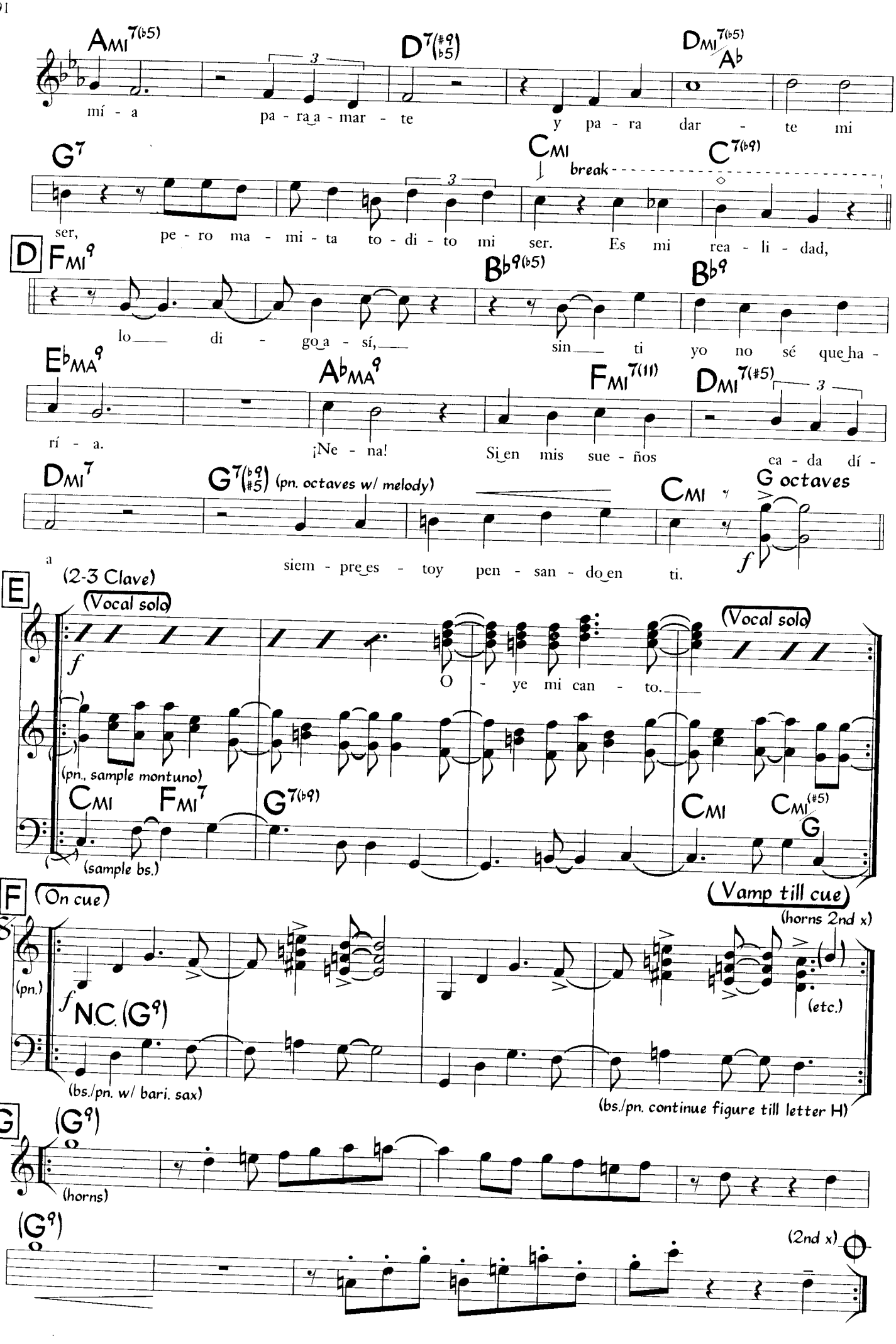
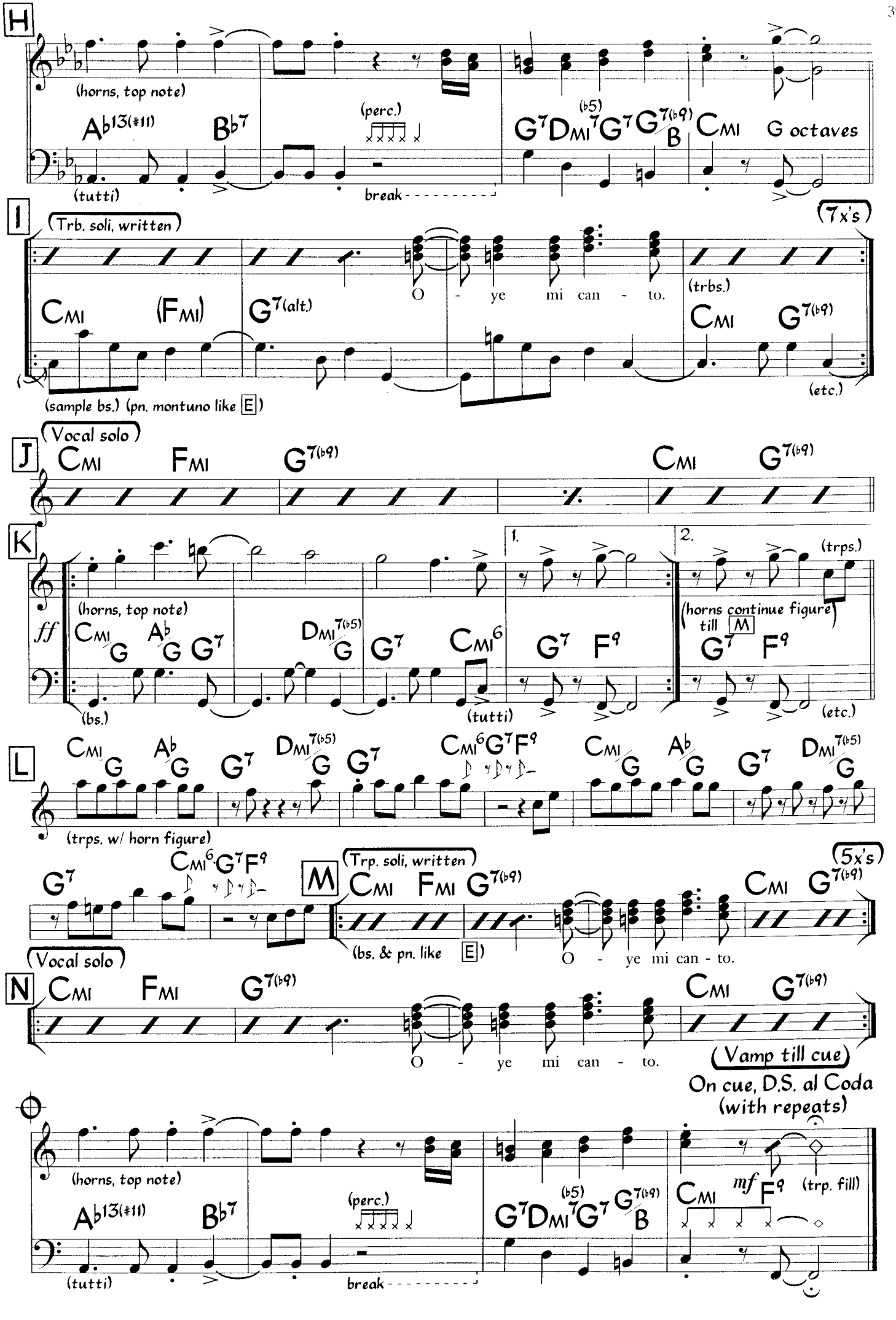

(horns, top note)
ti.
Son las pá - gi - nas
N.C. A♭6/9
N.C. B♭6/9 D
C♯MI7
CMI(add 9)
mf
C7(♭9)
(bs.)
break
B
de ti, mi a - mor,
que i - mi - tas e - sas dul - zu -
FMI9
B♭9(♭5)
B♭9
E♭MA9
(sample bs.)
(etc.)
E♭MA9
A♭MA9
DMI7(♯5)
3
DMI7
ras, lle - nas de tan - tas lo - cu - ras,
G7(♭9)
G7(♯5)
3
A♭6/9
FMI7(11)
que in - tri - gan to - do mi ser.
(horns, top note)
C
Por e - so
nun - ca, mi a - mor, yo nun -
CMI
B♭07
B♭MI7(♭5)
A♭
G07
FMI9
B♭7(♭9)
(bs.)
break
(etc.)
B♭7(♭9)
GMI7
3
CMI7(add 4)
DMI7(add 4)
E♭MA7
ca te ol vi - da - ré.
Con - ti - go
FMI7(add 9)
GMI7(add 4)
A♭MA7
FMI7
siem - pre es - ta - ré, to - di - ta la vi - da.
B07(add MA7)
A♭MI/C♭
B♭MI7(add 4)
A♭MI7(add 4)
E♭/G
FMI7
E♭
CMI9
Yo me sien - to muy fe - liz
C9SUS
D♭07
E07
FMI9
A♭MA9
tam - bién con pe - nas,
(horns)
ne - gri - ta, que tu e - res

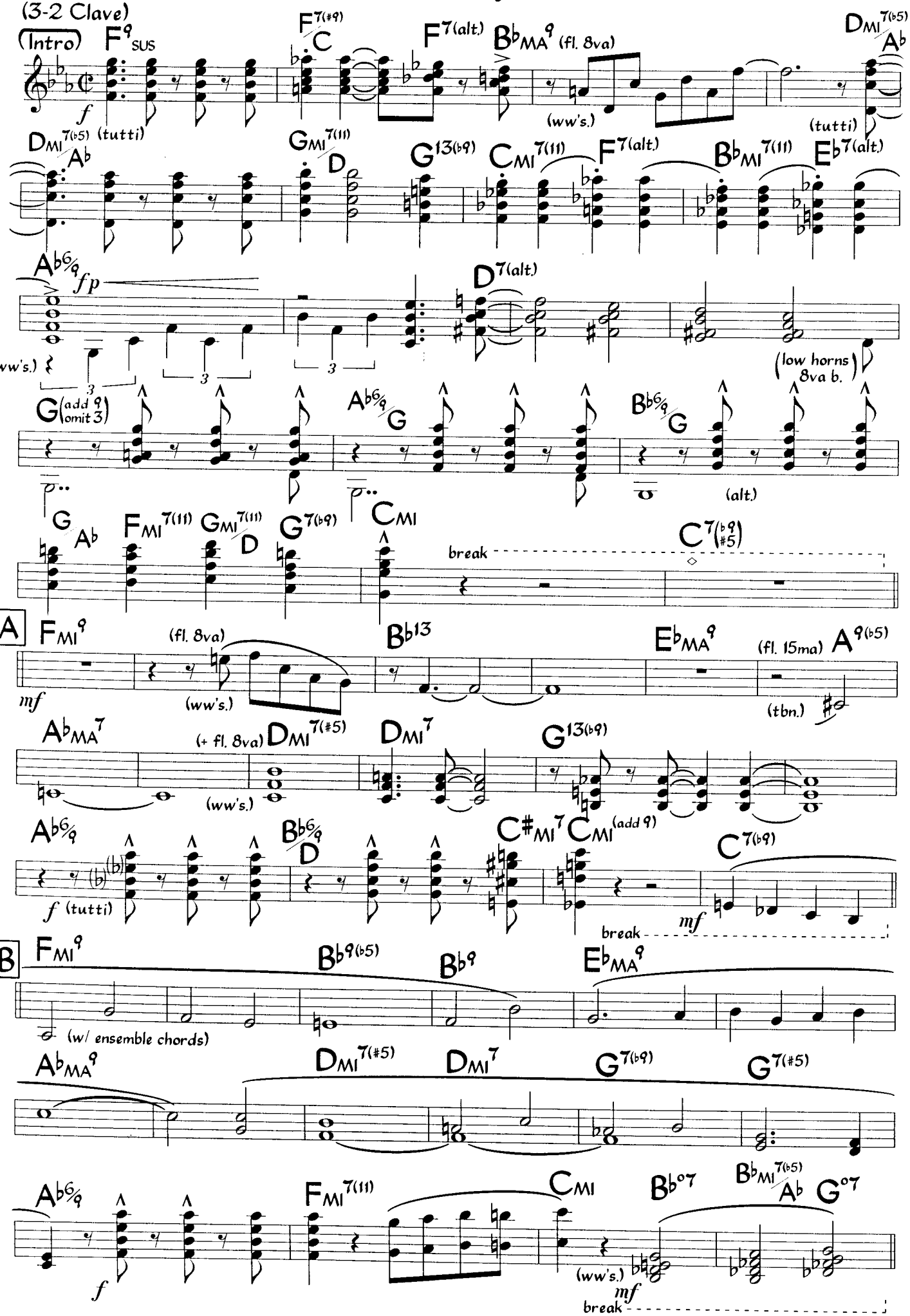
V.S. (turn page)

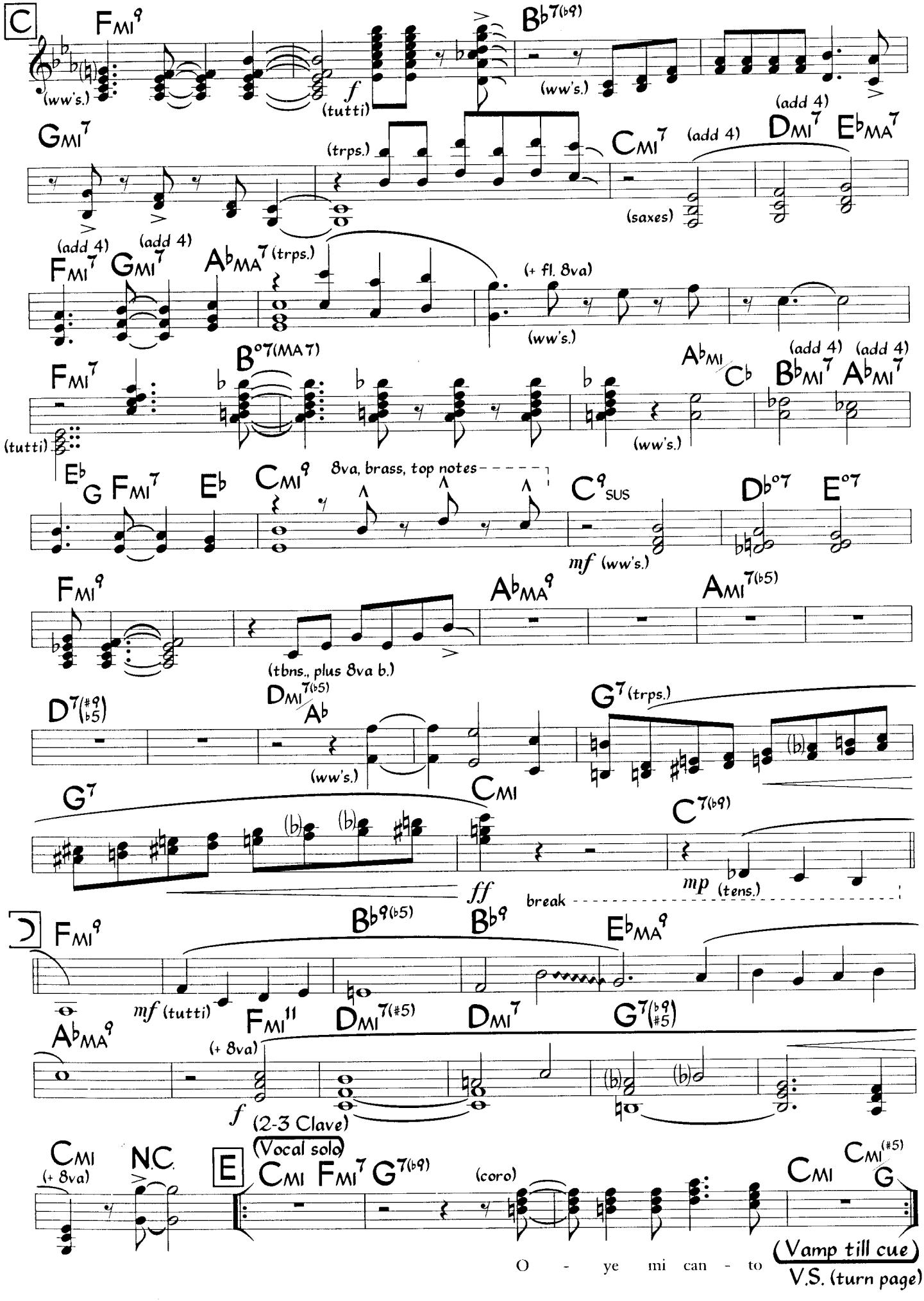

Ami7(b5)
D7(#9 b5)
DMI7(b5)/Ab
mí - a pa - ra a - mar - te y pa - ra dar - te mi
G7
CMI
break
C7(b9)
ser, pe - ro ma - mi - ta to - di - to mi ser. Es mi rea - li - dad,
D
FMI9
Bb9(b5)
Bb9
lo di - go a - sí, sin ti yo no sé que ha -
EbMA9
AbMA9
FMI7(11)
DMI7(#5)
rí - a. ¡Ne - na! Si en mis sue - ños ca - da dí -
DMI7
G7(b9 #5) (pn. octaves w/ melody)
CMI
G octaves
a siem - pre es - toy pen - san - do en ti.
E
(2-3 Clave)
(Vocal solo)
f
O - ye mi can - to.
(Vocal solo)
(pn., sample montuno)
CMI
FMI7
G7(b9)
(sample bs.)
CMI
CMI(#5)/G
F
(On cue)
(Vamp till cue)
(horns 2nd x)
(pn.)
f N.C. (G9)
(etc.)
(bs./pn. w/ bari. sax)
(bs./pn. continue figure till letter H)
G
(G9)
(horns)
(G9)
(2nd x)

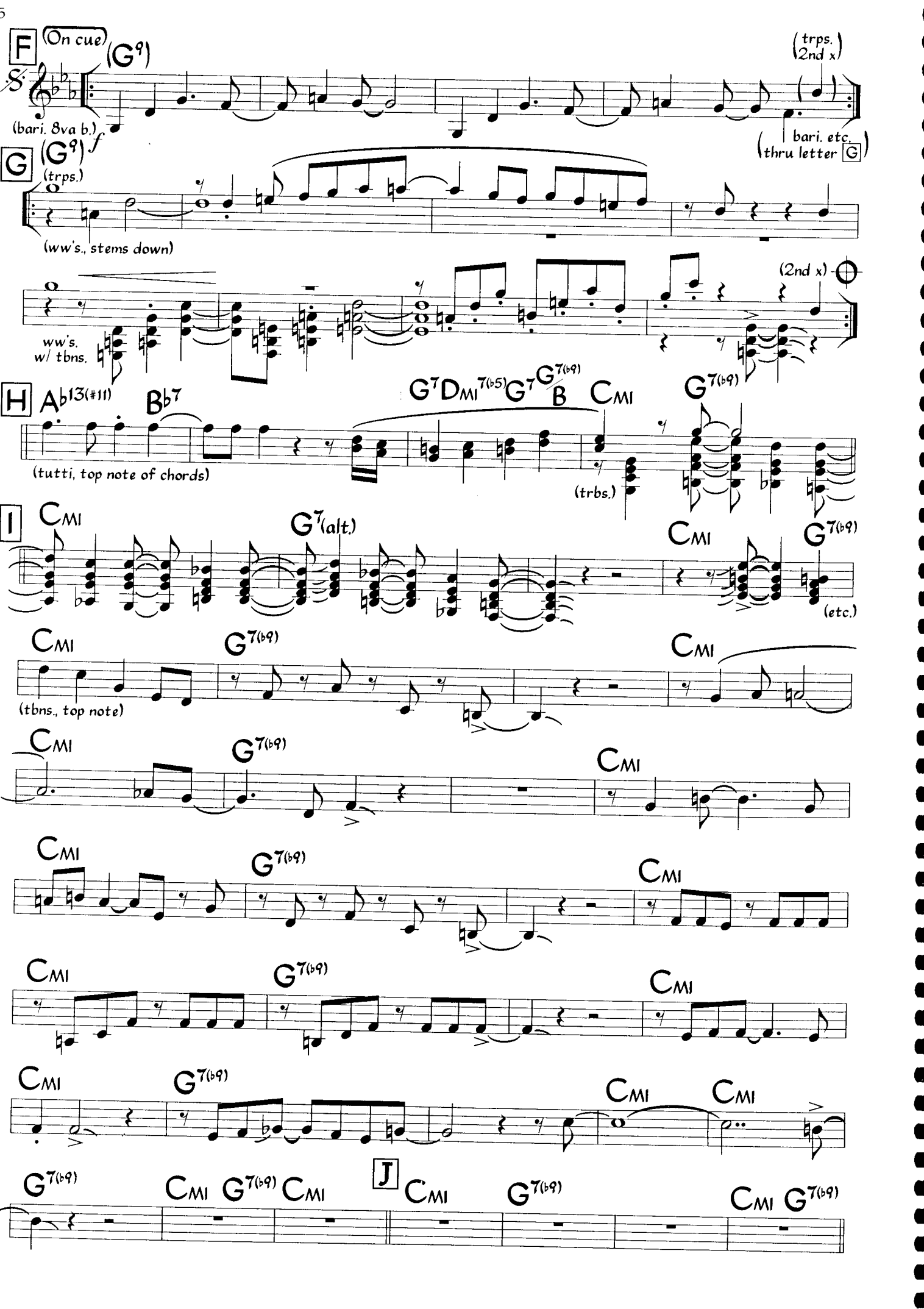

H
(horns, top note)
(tutti)
(perc.)
break
G octaves
I
(Trb. soli, written)
(7x's)
O - ye mi can - to.
(trbs.)
(sample bs.) (pn. montuno like E)
(etc.)
J
(Vocal solo)
K
(horns, top note)
(bs.)
(tutti)
(horns continue figure till M)
(trps.)
(etc.)
L
(trps. w/ horn figure)
M
(Trp. soli, written)
(5x's)
(bs. & pn. like E)
O - ye mi can - to.
N
(Vocal solo)
O - ye mi can - to.
(Vamp till cue)
On cue, D.S. al Coda
(with repeats)
(horns, top note)
(tutti)
(perc.)
break
(trp. fill)

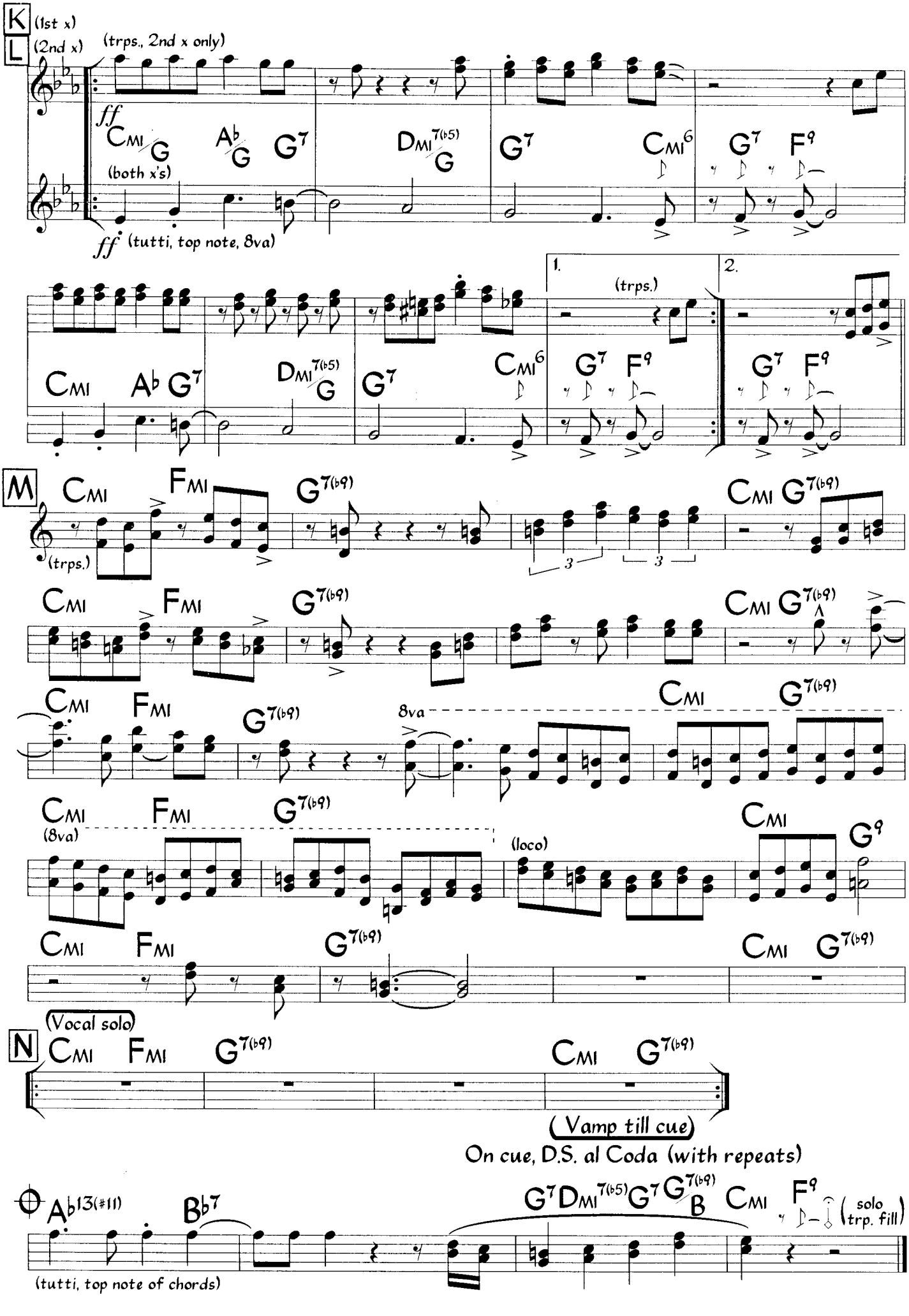
Páginas De Mujer (Horns)

Guaracha ♩ = 100
(3-2 Clave)




C
FMI9
(ww's.)
f
(tutti)
B♭7(♭9)
(ww's.)
GMI7
(trps.)
CMI7
(add 4)
DMI7
E♭MA7
(saxes)
(add 4)
FMI7
(add 4)
GMI7
A♭MA7
(trps.)
(+ fl. 8va)
(ww's.)
FMI7
(tutti)
B°7(MA7)
A♭MI/C♭
(ww's.)
(add 4)
B♭MI7
(add 4)
A♭MI7
E♭
G
FMI7
E♭
CMI9
8va, brass, top notes
C9SUS
mf (ww's.)
D♭°7
E°7
FMI9
A♭MA9
AMI7(♭5)
(tbns., plus 8va b.)
D7(♯9♭5)
DMI7(♭5)/A♭
(ww's.)
G7(trps.)
G7
CMI
C7(♭9)
ff
mp (tens.)
break
D
FMI9
B♭9(♭5)
B♭9
E♭MA9
mf (tutti)
A♭MA9
FMI11
DMI7(♯5)
DMI7
G7(♭9♯5)
(+ 8va)
f
(2-3 Clave)
(Vocal solo)
CMI
(+ 8va)
N.C.
E
CMI
FMI7
G7(♭9)
(coro)
CMI
CMI(♯5)
G
O - ye mi can - to
(Vamp till cue)
V.S. (turn page)

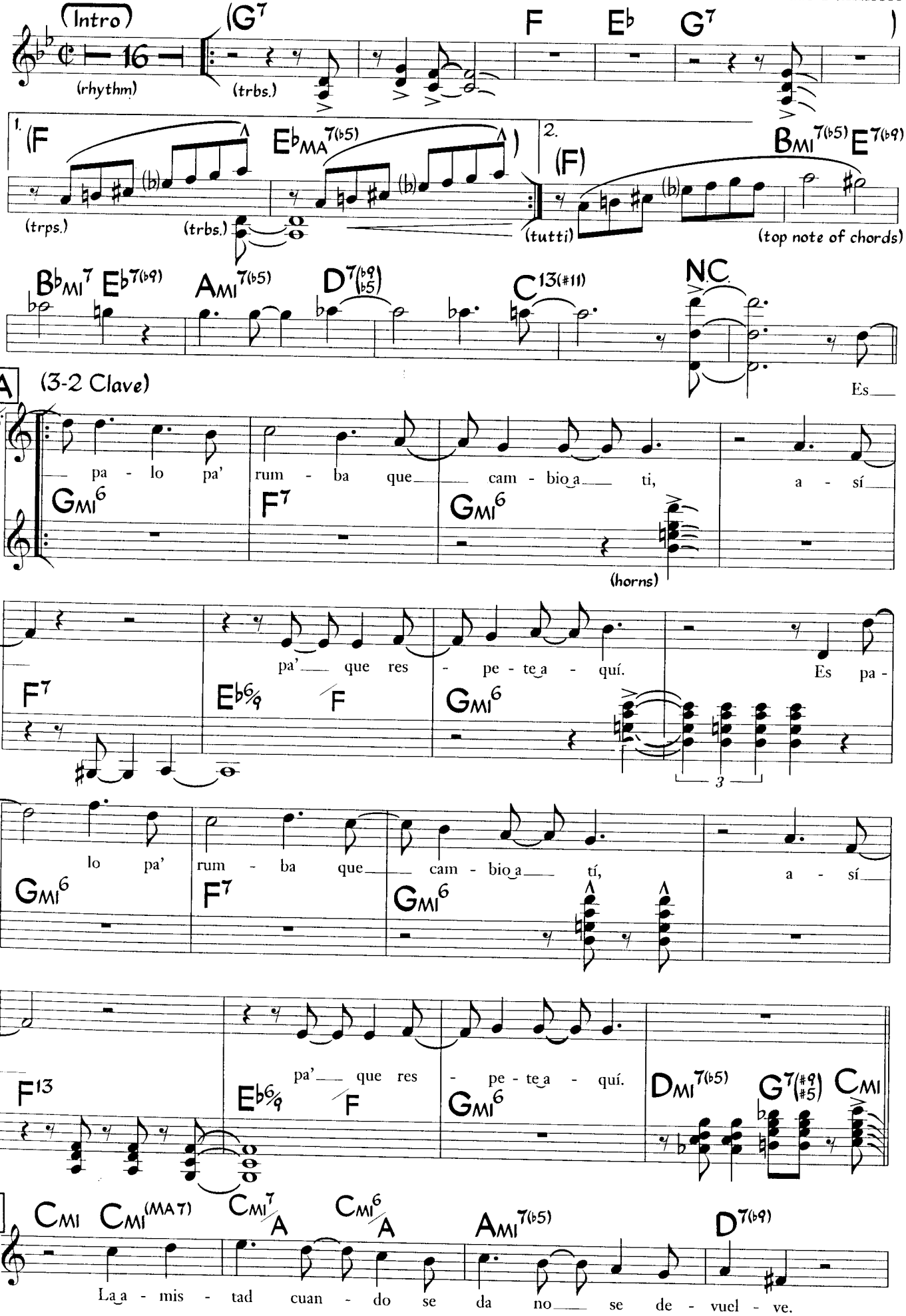

F
On cue
(G9)
(trps. 2nd x)
(bari. 8va b.)
f
bari. etc. thru letter G
G
(G9)
(trps.)
(ww's., stems down)
(2nd x)
ww's. w/ tbns.
H
Ab13(#11)
Bb7
G7
DMI7(b5)
G7
G7(b9)/B
CMI
G7(b9)
(tutti, top note of chords)
(trbs.)
I
CMI
G7(alt.)
CMI
G7(b9)
(etc.)
CMI
G7(b9)
CMI
(tbns., top note)
CMI
G7(b9)
CMI
CMI
G7(b9)
CMI
CMI
G7(b9)
CMI
CMI
G7(b9)
CMI
CMI
CMI
J
G7(b9)
CMI
G7(b9)
CMI
CMI
G7(b9)
CMI
G7(b9)


K
(1st x)
L
(2nd x)
(trps., 2nd x only)
ff
CMI/G
A♭/G
G7
DMI7(♭5)/G
G7
CMI6
G7
F9
(both x's)
ff
(tutti, top note, 8va)
1.
(trps.)
2.
CMI
A♭
G7
DMI7(♭5)/G
G7
CMI6
G7
F9
G7
F9
M
CMI
FMI
G7(♭9)
CMI
G7(♭9)
(trps.)
3
3
CMI
FMI
G7(♭9)
CMI
G7(♭9)
CMI
FMI
G7(♭9)
8va
CMI
G7(♭9)
CMI
FMI
G7(♭9)
(8va)
(loco)
CMI
G9
CMI
FMI
G7(♭9)
CMI
G7(♭9)
(Vocal solo)
N
CMI
FMI
G7(♭9)
CMI
G7(♭9)
(Vamp till cue)
On cue, D.S. al Coda (with repeats)
A♭13(♯11)
B♭7
G7
DMI7(♭5)
G7
G7(♭9)/B
CMI
F9
(solo trp. fill)
(tutti, top note of chords)

Guaracha ♩ = 112
(2-3 Clave)

Palo Pa' Rumba

Eddie Palmieri



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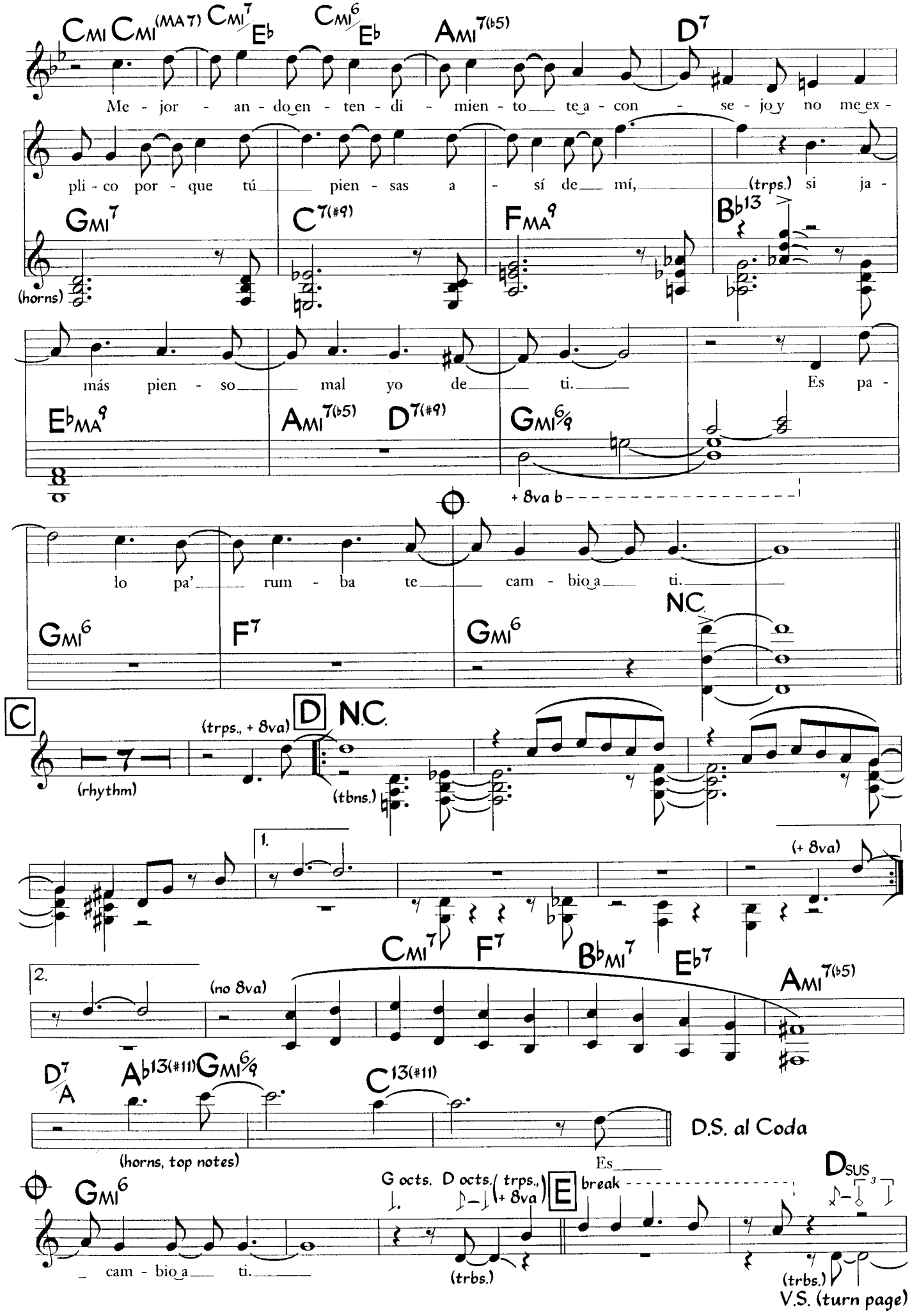
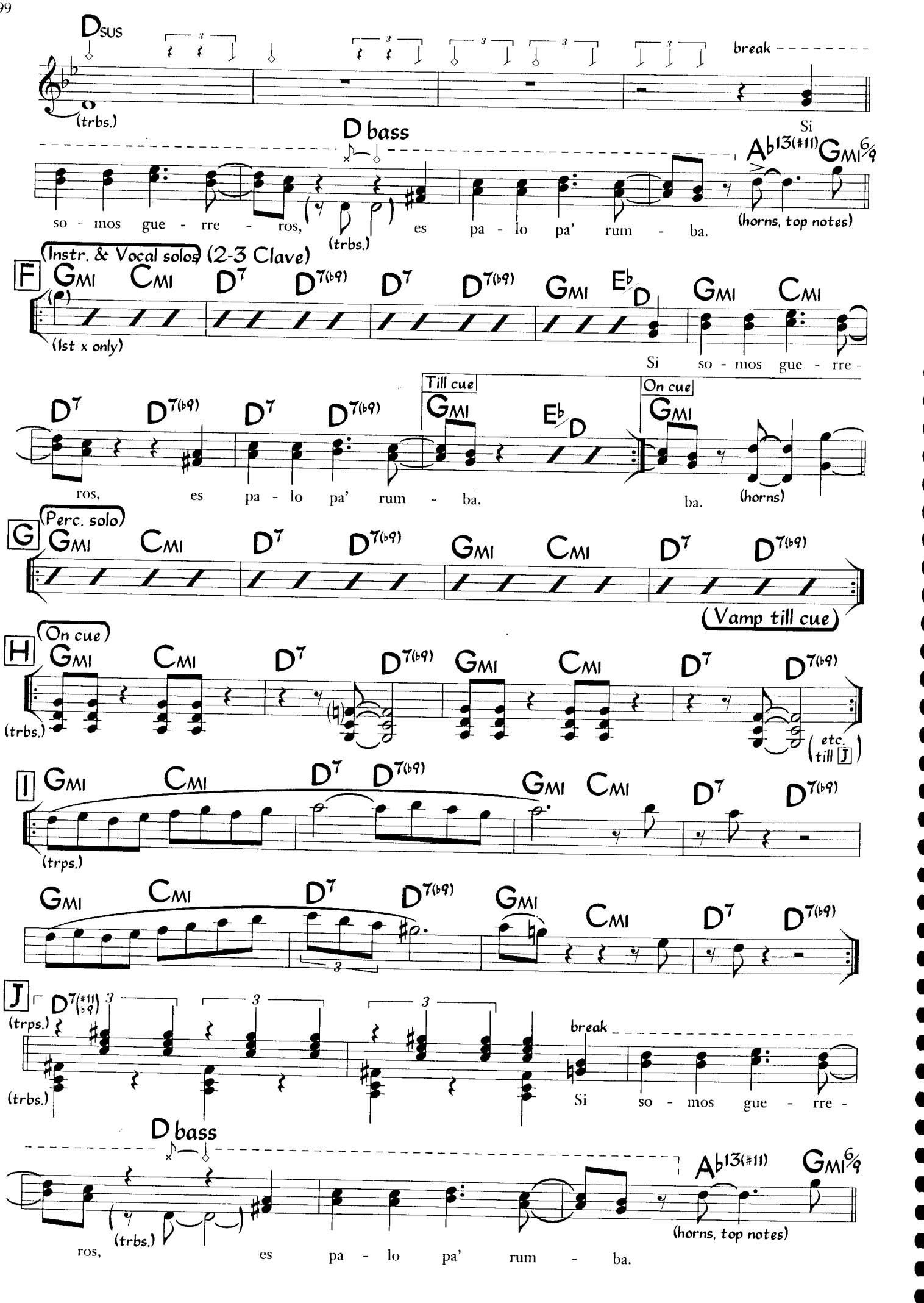
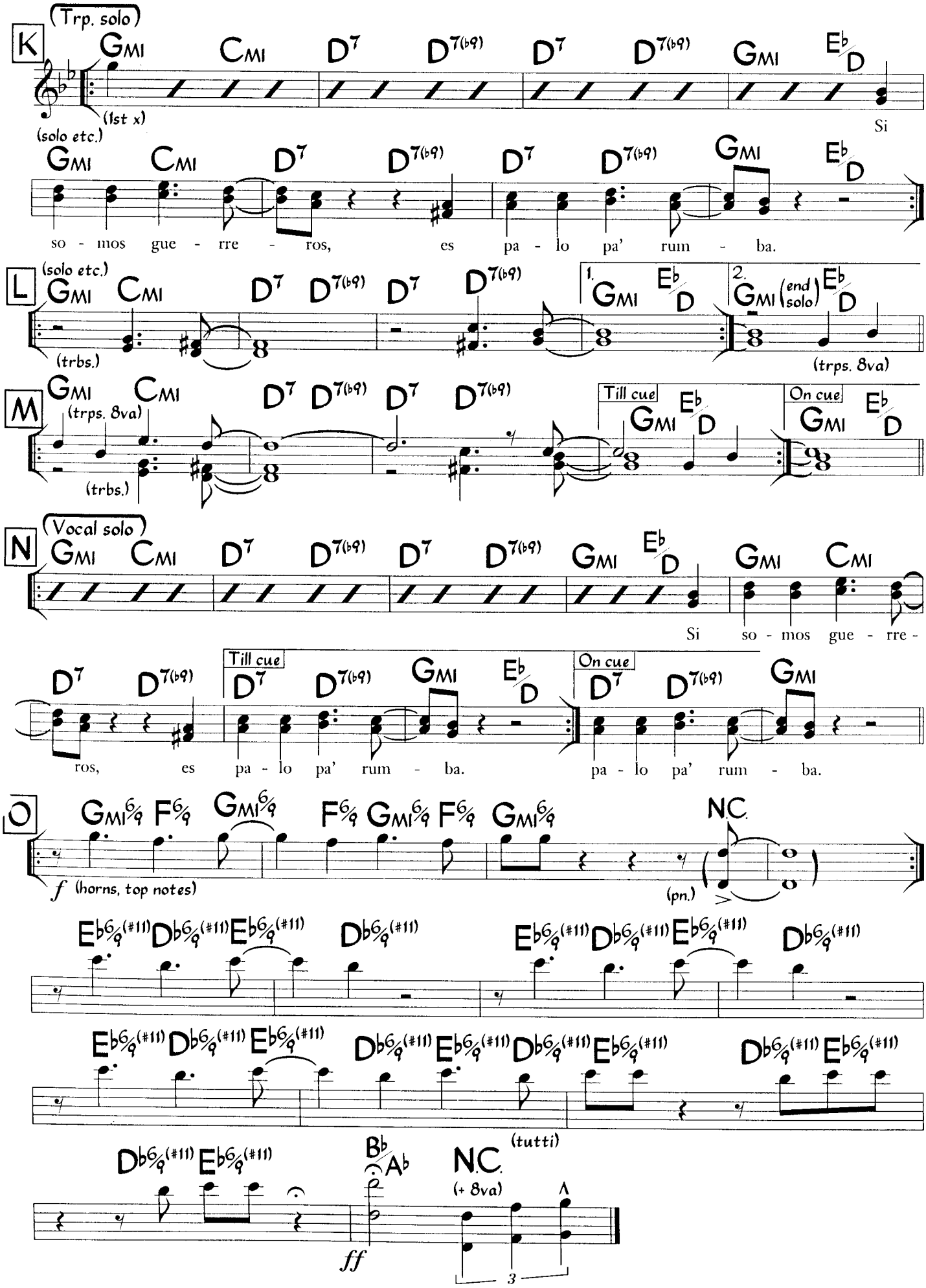

Cmi Cmi(maj7) Cmi7/Eb Cmi6/Eb Ami7(b5) D7
Me - jor - an - do en - ten - di - mien - to te a - con - se - jo y no me ex -
pli - co por - que tú pien - sas a - sí de mí, (trps.) si ja -
(horns)
Gmi7 C7(#9) FMA9 Bb13
más pien - so mal yo de ti. Es pa -
EbMA9 Ami7(b5) D7(#9) Gmi6/9
+ 8va b
lo pa' rum - ba te cam - bio a ti.
Gmi6 F7 Gmi6 N.C.
C
(rhythm)
(trps., + 8va)
D N.C.
(tbns.)
1.
(+ 8va)
2.
(no 8va)
Cmi7 F7 BbMi7 Eb7 Ami7(b5)
D7/A Ab13(#11) Gmi6/9 C13(#11)
(horns, top notes)
Es
D.S. al Coda
Gmi6
G octs. D octs. (trps., + 8va)
E
break
Dsus
cam - bio a ti.
(trbs.)
(trbs.)
V.S. (turn page)

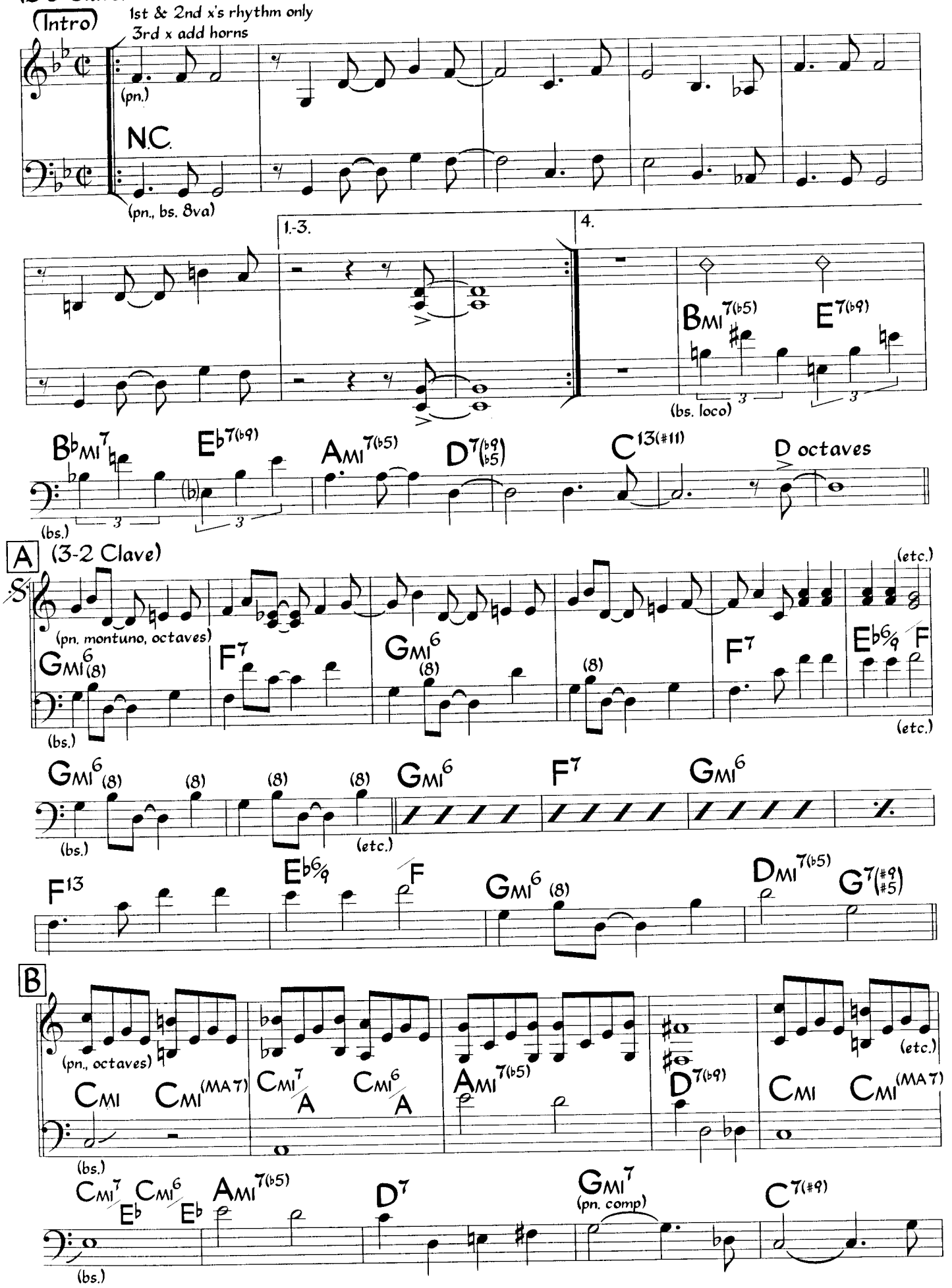

Dsus
(trbs.)
break
Si
D bass
so - mos gue - rre - ros,
(trbs.)
es pa - lo pa' rum - ba.
Ab13(#11)
GMI6/9
(horns, top notes)
(Instr. & Vocal solos) (2-3 Clave)
F
GMI CMI D7 D7(b9) D7 D7(b9) GMI Eb/D GMI CMI
(1st x only)
Si so - mos gue - rre -
Till cue
On cue
D7 D7(b9) D7 D7(b9) GMI Eb/D GMI
ros, es pa - lo pa' rum - ba.
ba.
(horns)
G
(Perc. solo)
GMI CMI D7 D7(b9) GMI CMI D7 D7(b9)
(Vamp till cue)
H
On cue
GMI CMI D7 D7(b9) GMI CMI D7 D7(b9)
(trbs.)
(etc. till J)
I
GMI CMI D7 D7(b9) GMI CMI D7 D7(b9)
(trps.)
GMI CMI D7 D7(b9) GMI CMI D7 D7(b9)
J
D7(#11 b9)
(trps.)
(trbs.)
break
Si so - mos gue - rre -
D bass
(trbs.)
ros, es pa - lo pa' rum - ba.
Ab13(#11)
GMI6/9
(horns, top notes)

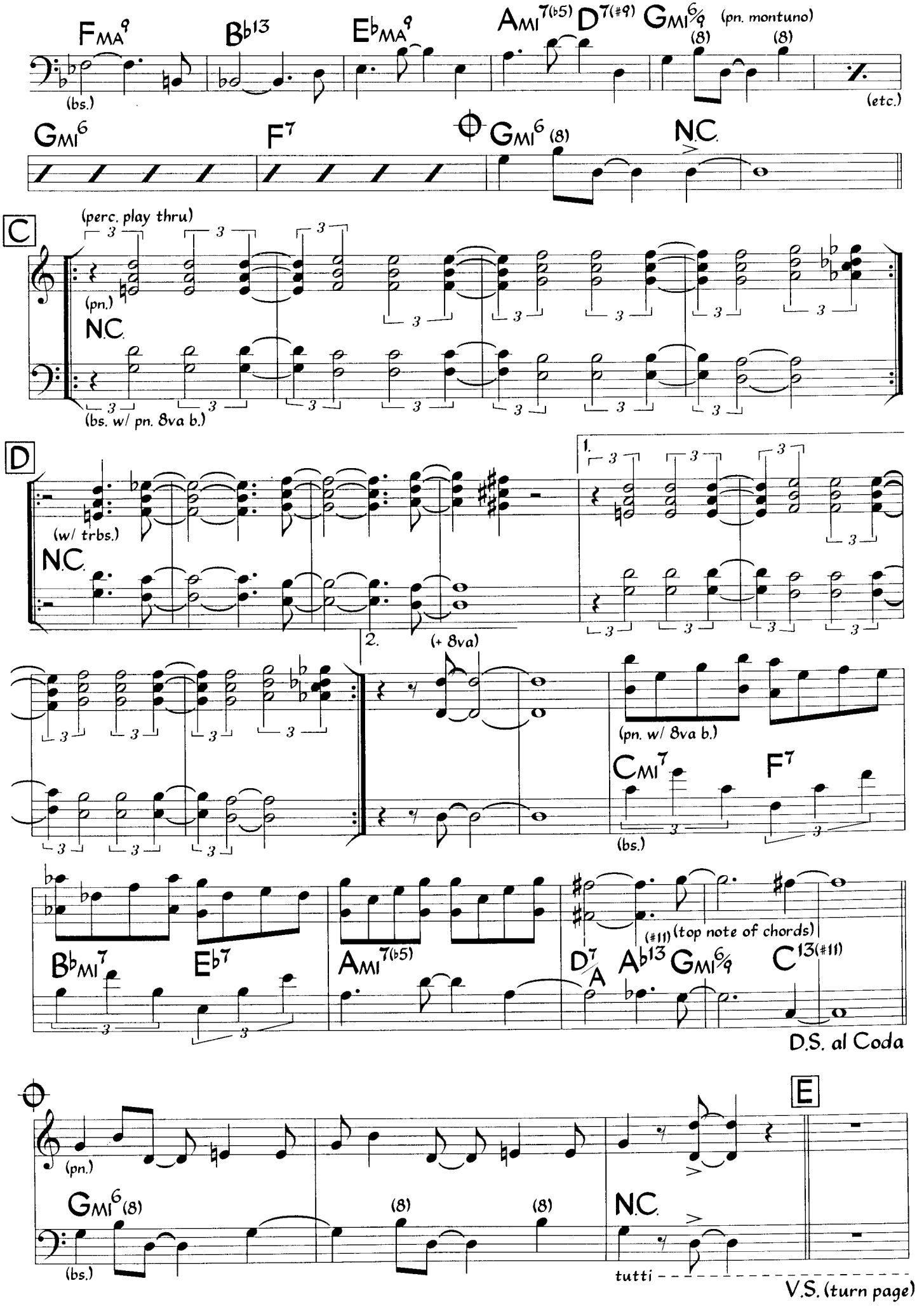

K
Trp. solo
Gmi Cmi D7 D7(b9) D7 D7(b9) Gmi Eb/D
(1st x)
(solo etc.)
Si
Gmi Cmi D7 D7(b9) D7 D7(b9) Gmi Eb/D
so - mos gue - rre - ros, es pa - lo pa' rum - ba.
L
(solo etc.)
Gmi Cmi D7 D7(b9) D7 D7(b9)
1. Gmi Eb/D
2. Gmi (end solo) Eb/D
(trbs.)
(trps. 8va)
M
Gmi Cmi D7 D7(b9) D7 D7(b9)
(trps. 8va)
(trbs.)
Till cue
Gmi Eb/D
On cue
Gmi Eb/D
N
Vocal solo
Gmi Cmi D7 D7(b9) D7 D7(b9) Gmi Eb/D Gmi Cmi
Si so - mos gue - rre -
D7 D7(b9)
Till cue
D7 D7(b9) Gmi Eb/D
On cue
D7 D7(b9) Gmi
ros, es pa - lo pa' rum - ba.
pa - lo pa' rum - ba.
O
Gmi6/9 F6/9 Gmi6/9 F6/9 Gmi6/9 F6/9 Gmi6/9
N.C.
f (horns, top notes)
(pn.)
Eb6/9(#11) Db6/9(#11) Eb6/9(#11) Db6/9(#11)
Eb6/9(#11) Db6/9(#11) Eb6/9(#11) Db6/9(#11)
Eb6/9(#11) Db6/9(#11) Eb6/9(#11)
Db6/9(#11) Eb6/9(#11) Db6/9(#11) Eb6/9(#11)
Db6/9(#11) Eb6/9(#11)
Bb/Ab
N.C.
(tutti)
(+ 8va)
ff
3

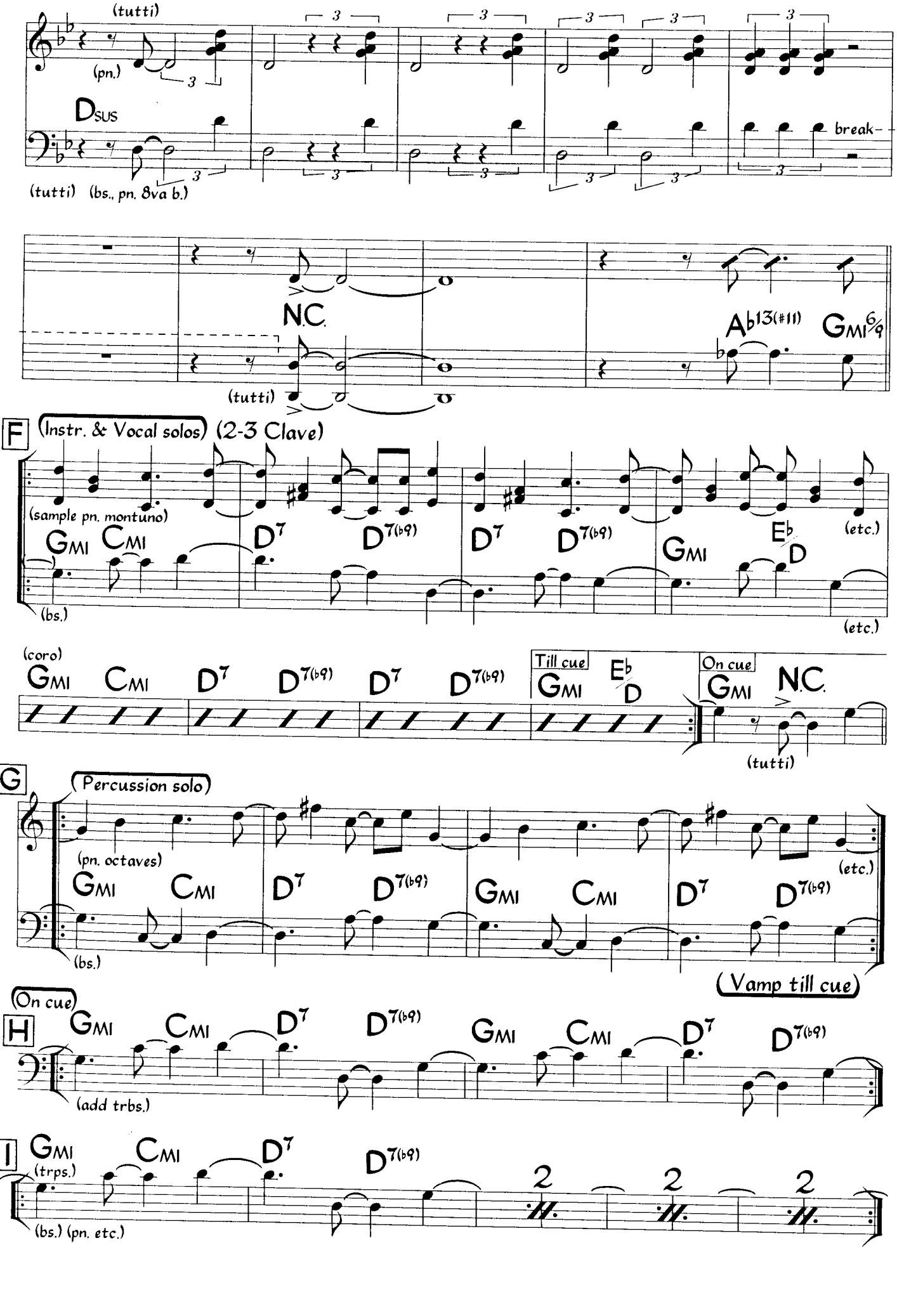
Palo Pa' Rumba (Rhythm Section)

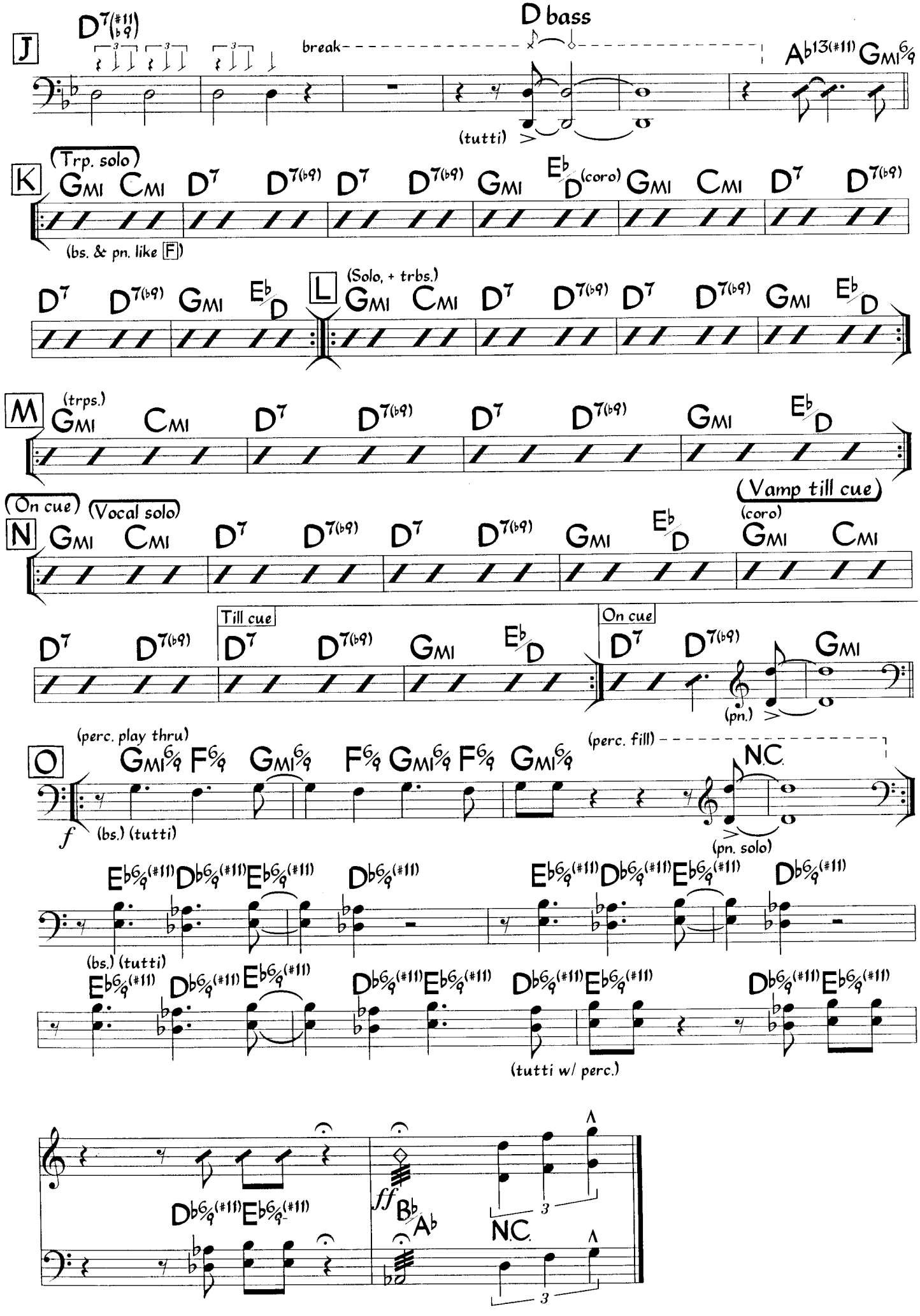
Guaracha ♩ = 112

(2-3 Clave)




FMA9
B♭13
E♭MA9
AMI7(♭5)
D7(♯9)
GMI6/9
(pn. montuno)
(8)
(8)
(bs.)
(etc.)
GMI6
F7
GMI6 (8)
N.C.
C
(perc. play thru)
(pn.)
N.C.
(bs. w/ pn. 8va b.)
D
(w/ trbs.)
N.C.
1.
2.
(+ 8va)
(pn. w/ 8va b.)
CMI7
F7
(bs.)
B♭MI7
E♭7
AMI7(♭5)
D7/A
A♭13
GMI6/9
C13(♯11)
(♯11) (top note of chords)
D.S. al Coda
E
(pn.)
GMI6(8)
(8)
(8)
N.C.
(bs.)
tutti
V.S. (turn page)

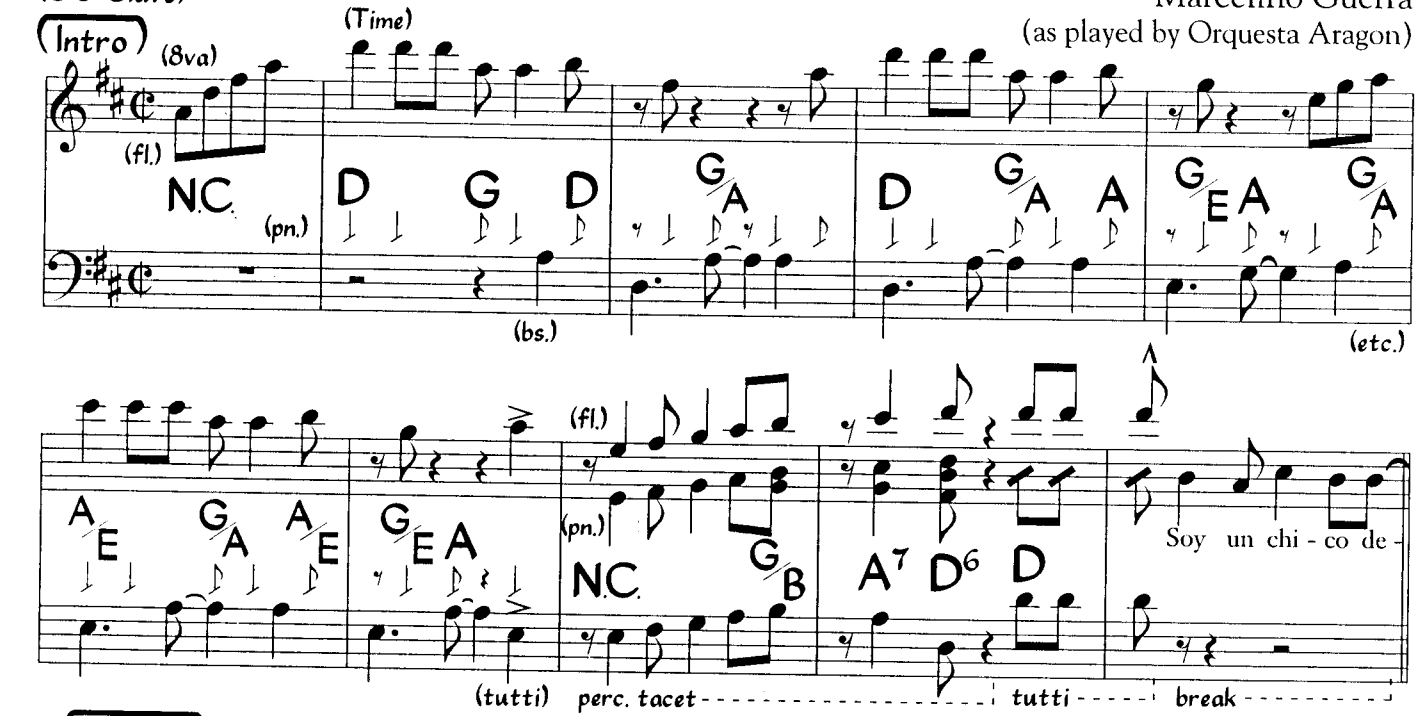

(tutti)
(pn.)
3
Dsus
break-
(tutti) (bs., pn. 8va b.)
N.C.
Ab13(#11)
GMI6/9
(tutti)
F
Instr. & Vocal solos
(2-3 Clave)
(sample pn. montuno)
GMI CMI D7 D7(b9) D7 D7(b9) GMI Eb/D
(etc.)
(bs.)
(etc.)
(coro)
GMI CMI D7 D7(b9) D7 D7(b9)
Till cue
GMI Eb/D
On cue
GMI N.C.
(tutti)
G
Percussion solo
(pn. octaves)
GMI CMI D7 D7(b9) GMI CMI D7 D7(b9)
(etc.)
(bs.)
(Vamp till cue)
On cue
H
GMI CMI D7 D7(b9) GMI CMI D7 D7(b9)
(add trbs.)
I
GMI CMI D7 D7(b9)
(trps.)
2 2 2
(bs.) (pn. etc.)

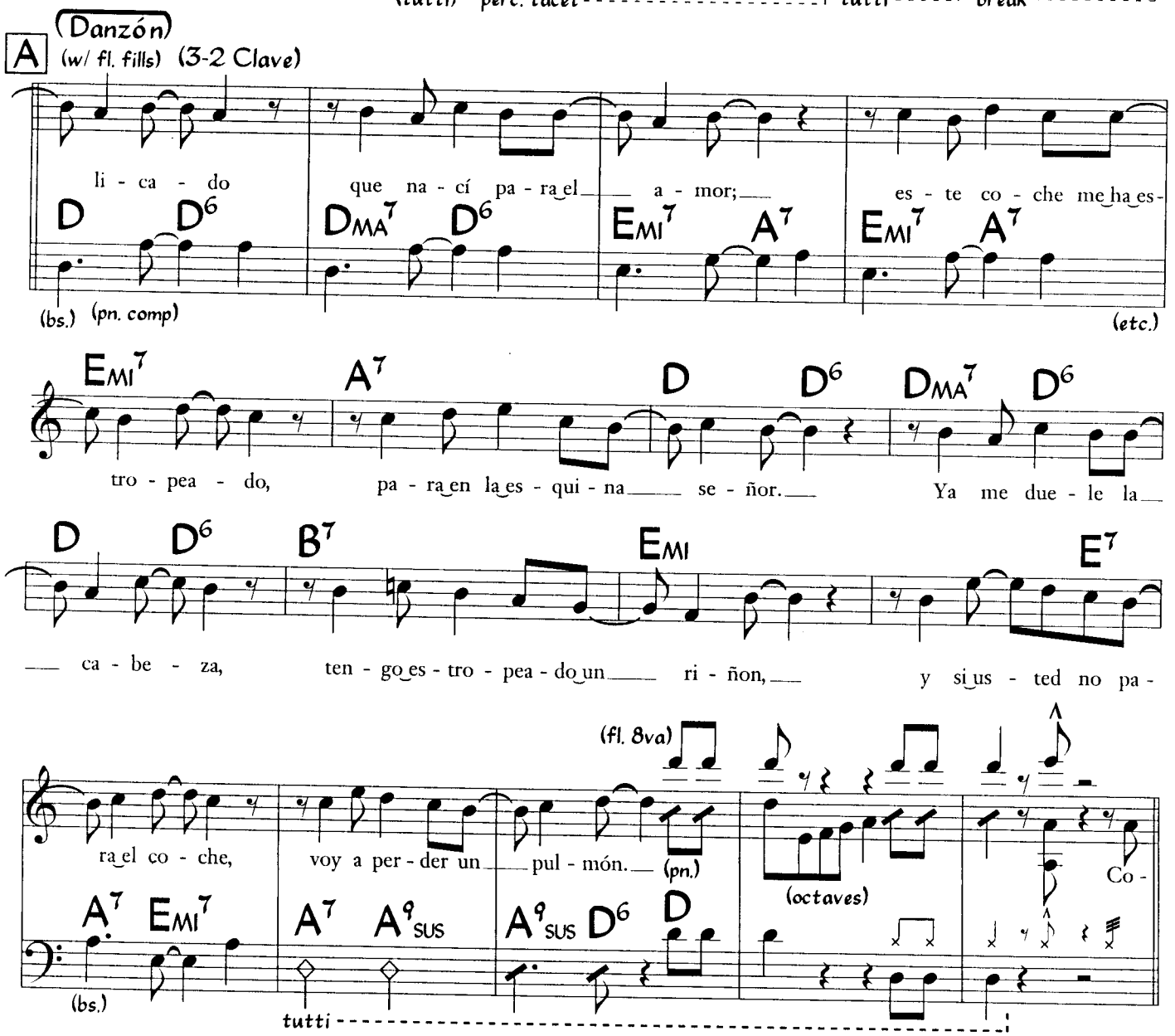

J
D7(#11)(♭9)
break
D bass
(tutti)
Ab13(#11) GMI6/9
K
Trp. solo
GMI CMI D7 D7(♭9) D7 D7(♭9) GMI Eb/D (coro) GMI CMI D7 D7(♭9)
(bs. & pn. like F)
D7 D7(♭9) GMI Eb/D
L
(Solo, + trbs.)
GMI CMI D7 D7(♭9) D7 D7(♭9) GMI Eb/D
M
(trps.)
GMI CMI D7 D7(♭9) D7 D7(♭9) GMI Eb/D
(Vamp till cue)
N
(On cue)
(Vocal solo)
GMI CMI D7 D7(♭9) D7 D7(♭9) GMI Eb/D (coro) GMI CMI
D7 D7(♭9)
Till cue
D7 D7(♭9) GMI Eb/D
On cue
D7 D7(♭9) GMI
(pn.)
O
(perc. play thru)
GMI6/9 F6/9 GMI6/9 F6/9 GMI6/9 F6/9 GMI6/9
(perc. fill)
N.C.
f
(bs.) (tutti)
(pn. solo)
Eb6/9(#11) Db6/9(#11) Eb6/9(#11) Db6/9(#11)
(bs.) (tutti)
Eb6/9(#11) Db6/9(#11) Eb6/9(#11) Db6/9(#11) Eb6/9(#11) Db6/9(#11) Eb6/9(#11) Db6/9(#11) Eb6/9(#11)
(tutti w/ perc.)
Db6/9(#11) Eb6/9(#11)
ff
Bb/Ab
N.C.
3
3

Pare Cochero

Son Montuno ♩ = 100
(2-3 Clave)

Miguel Angel Banguela
Marcelino Guerra
(as played by Orquesta Aragon)





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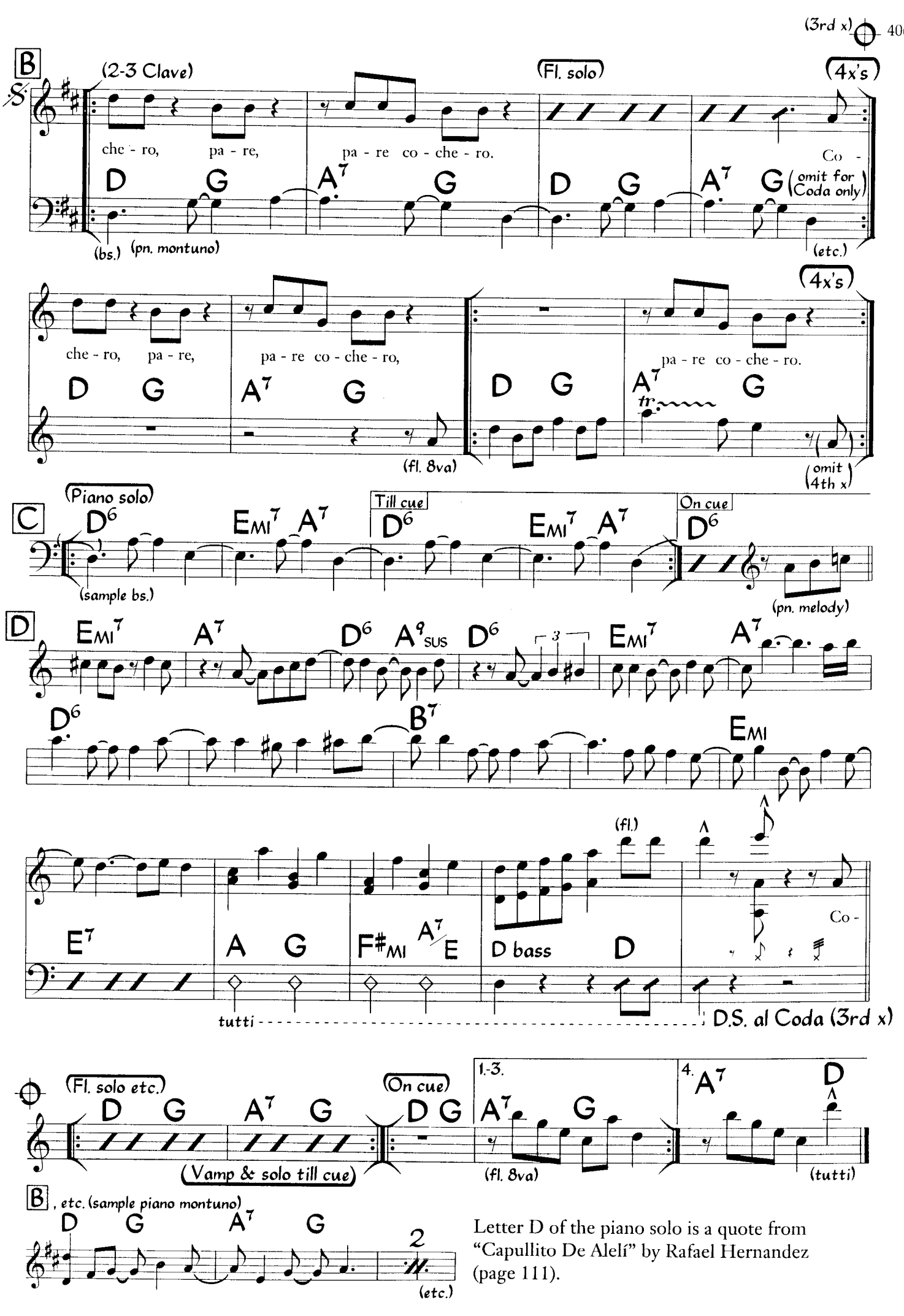

Letter D of the piano solo is a quote from "Capullito De Alelí" by Rafael Hernandez (page 111).

Medium Son/Samba ♩ = 82

Paulistana

Elaine Elias

(Intro) (Son)

(congas)

mf

(pn., top notes of chords)

mf $E^{b}MI^{9}$ EMI^{9} FMI^{9}

(bs.)

S. (Son)

1.

FMI^{9} $B^{b7}SUS$ $A^{b7}G^{7(\#5)}$ $C^{7(b9\ \#5)}$ $C^{7}FMI^{9}$ $B^{b7}SUS$ $A^{b7}G^{7(\#5)}$ $C^{7(b9\ \#5)}C^{7}$

2.

(sample fill)

FMI^{9} $B^{b9}SUS$ $AMI^{7(b5)}$ $A^{b9}SUS$ *mp* A^{b13} $D^{b}MA^{9}$

A

$D^{b}MA^{9}$ $E^{b}MI^{9}$ (Light Samba) EMI^{9} A^{13} DMA^{9} $A^{b7(b9\ \#5)}$

GMI^{9} C^{9} $B^{7(\#9\ b5)}$ B^{b9} F^{13} B^{b9}

$B^{7(\#9\ b5)}$ B^{b9} $E^{b9}SUS$ $A^{7(\#5)}$ DMI^{11} (Son) $E^{b7(add\ 4)}$ $CMI^{7(\#5)}$

f

$CMI^{7(\#5)}$ $E^{b}MA^{7}/G$ DMI^{11} $E^{b7(add\ 4)}$ $CMI^{7(\#5)}$ $E^{b}MA^{7}/G$ DMI^{11} On cue

(On Out Chorus, Vamp till cue)

DMI^{11} $E^{b7(add\ 4)}$ $CMI^{7(\#5)}$ $E^{b}MA^{7}/G$ AMI^{11} A^{b13} $D^{b}MA^{9}$

mf

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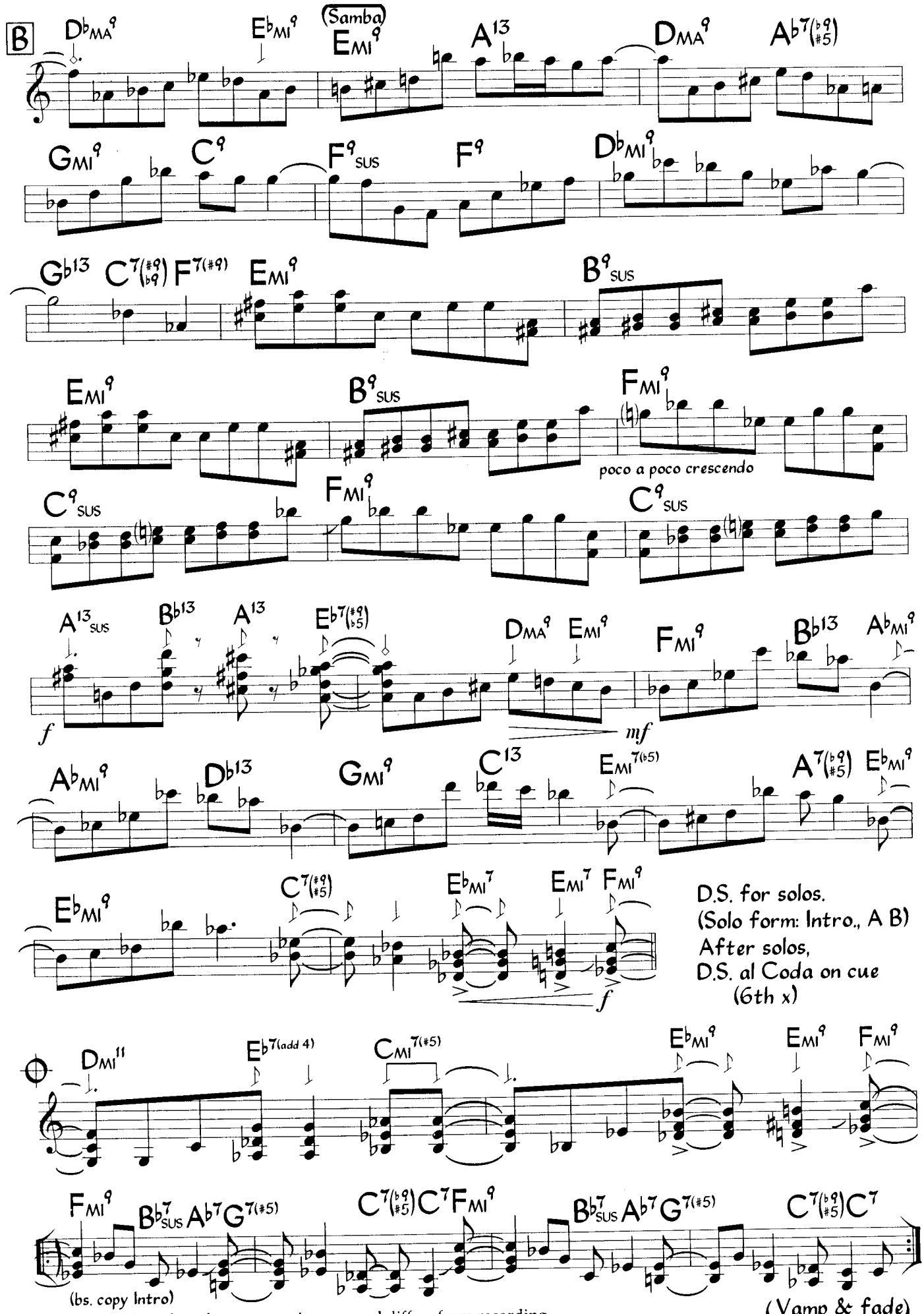
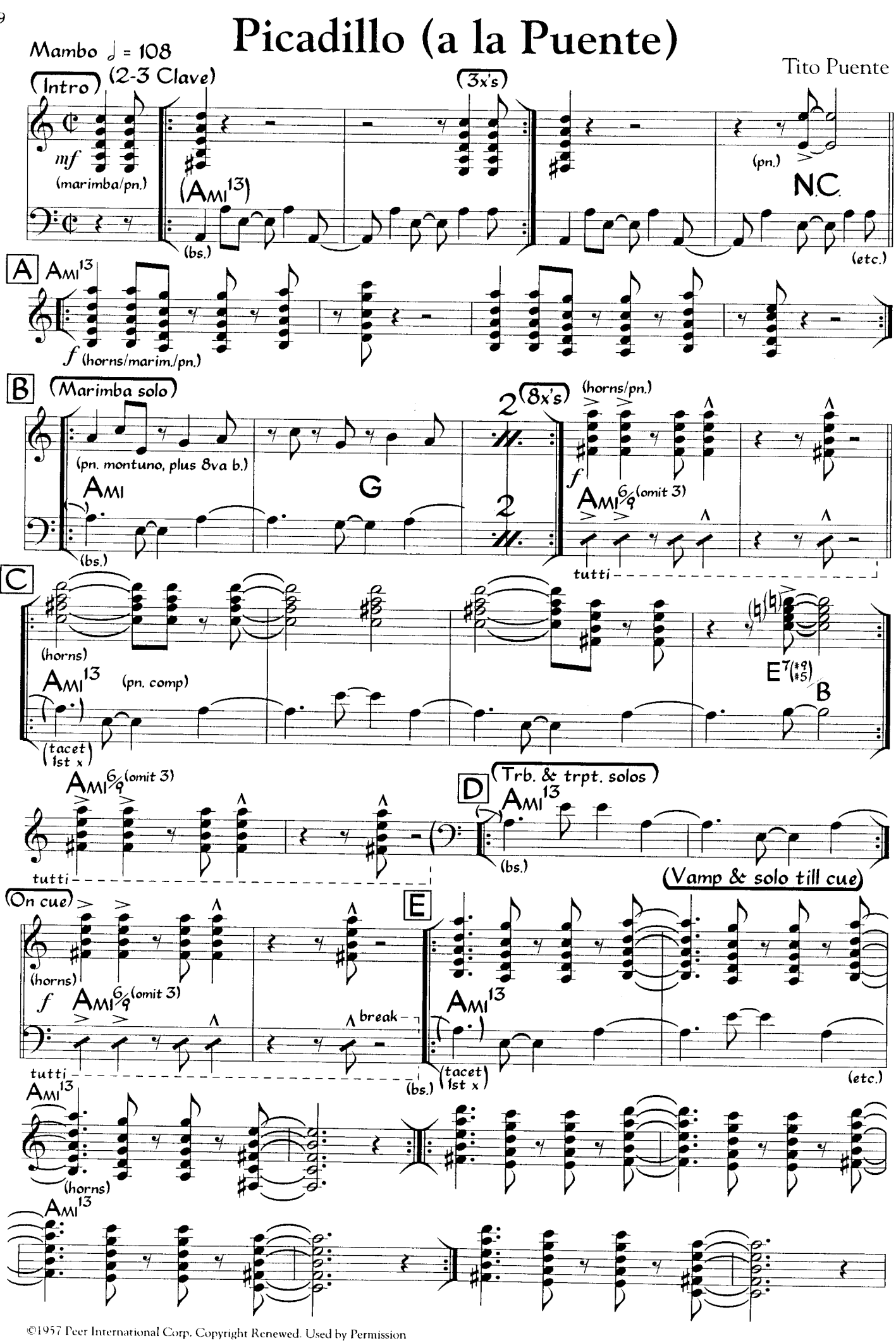


This chart is based on the composer's score and differs from recording

Picadillo (a la Puente)

Tito Puente

Mambo ♩ = 108



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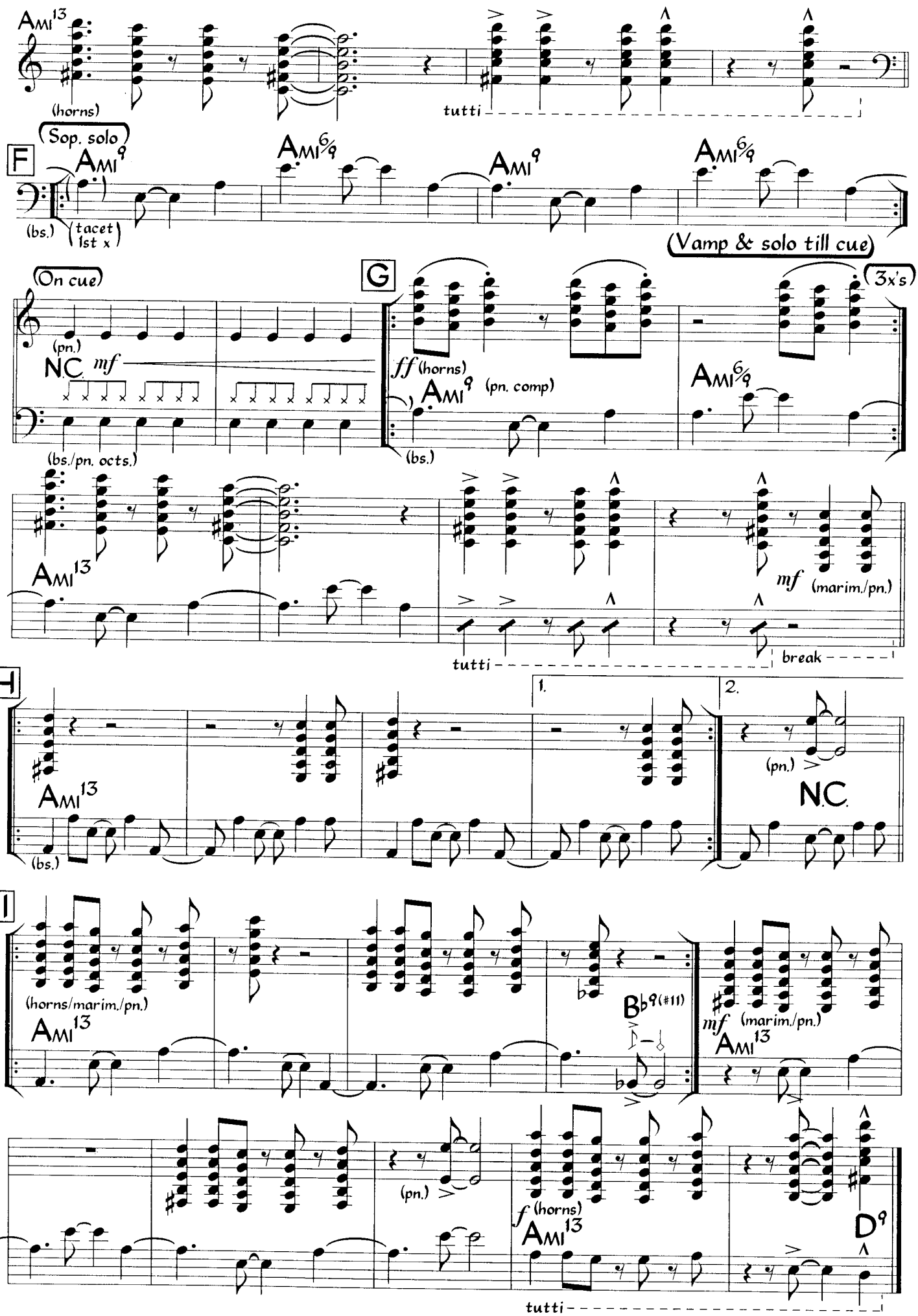
AMI13
(horns)
tutti
F
Sop. solo
AMI9
AMI6/9
AMI9
AMI6/9
(bs.)
(tacet 1st x)
(Vamp & solo till cue)
On cue
(pn.)
N.C.
mf
(bs./pn. octs.)
G
ff (horns)
AMI9
(pn. comp)
(bs.)
3x's
AMI6/9
AMI13
mf (marim./pn.)
tutti
break
H
1.
2.
AMI13
(bs.)
(pn.)
N.C.
I
(horns/marim./pn.)
AMI13
B♭9(#11)
mf (marim./pn.)
AMI13
(pn.)
f (horns)
AMI13
D9
tutti

Ponteio

Edu Lobo
Jose Carlos Capinan

Baião ♩ = 140

(Intro) $E_{MI}^{9(MA7)}$ $F_{MA}^{9(6)}$

(gtr.) (bs. tacet till repeat of C) (etc.)

$E_{MI}^{9(MA7)}$ 1. $F_{MA}^{9(add6)}$

(fl.)

2. $E_{MI}^{9(MA7)}$ $F_{MA}^{9(6)}$

A $E_{MI}^{9(MA7)}$

S

E - ra um, e - ra dois, e - ra cem, e - ra o mun - do che - gan - do e nin - guem,
E - ra um, e - ra dois, e - ra cem, vi - e - ram prá me per - gun - tar,

$F_{MA}^{9(6)}$

que sou - bes - se que eu sou vi - o - lei - ro, que me des - se o a - mor ou di - nhei - ro.
ô vo - cê de on - de vai, de on - de vem, di - ga lo - go o que tem prá con - tar.

(EMI7 D6 CMA9 BMI7)

B A_{MI}^{9} A_{MI}^{9}/G

Pa - ra - do no me - io do mun - do sen - tí che - gar meu mo - men -

(AMI9 G6 FMA9 EMI7)

C_{MA}^{9} C_{MA}^{9}/B A_{MI}^{9} A_{MI}^{9}/G $F\#_{MI}^{7}$ B^{7}

to, o - lhei pro mun - do e nem vi - a nem som - bra, nem sol, nem ven - to.

C E_{9}^{6} (1st x only) break D_{9}^{6} E_{9}^{6} D_{9}^{6}

(bs. enters on repeat 1st x thru)

Quem me de - ra a - go - ra eu ti - ves - se a vi - o - la prá can - tar,

E_{9}^{6} D_{9}^{6} E_{9}^{6} (2nd x) 1. D_{9}^{6} 2. D_{9}^{6}

quem me de - ra a - go - ra eu ti - ves - se a vi - o - la prá can - tar. Prá can - tar.

D $E_{MI}^{9(MA7)}$ $F_{MA}^{9(6)}$ $E_{MI}^{9(MA7)}$

(fl.)

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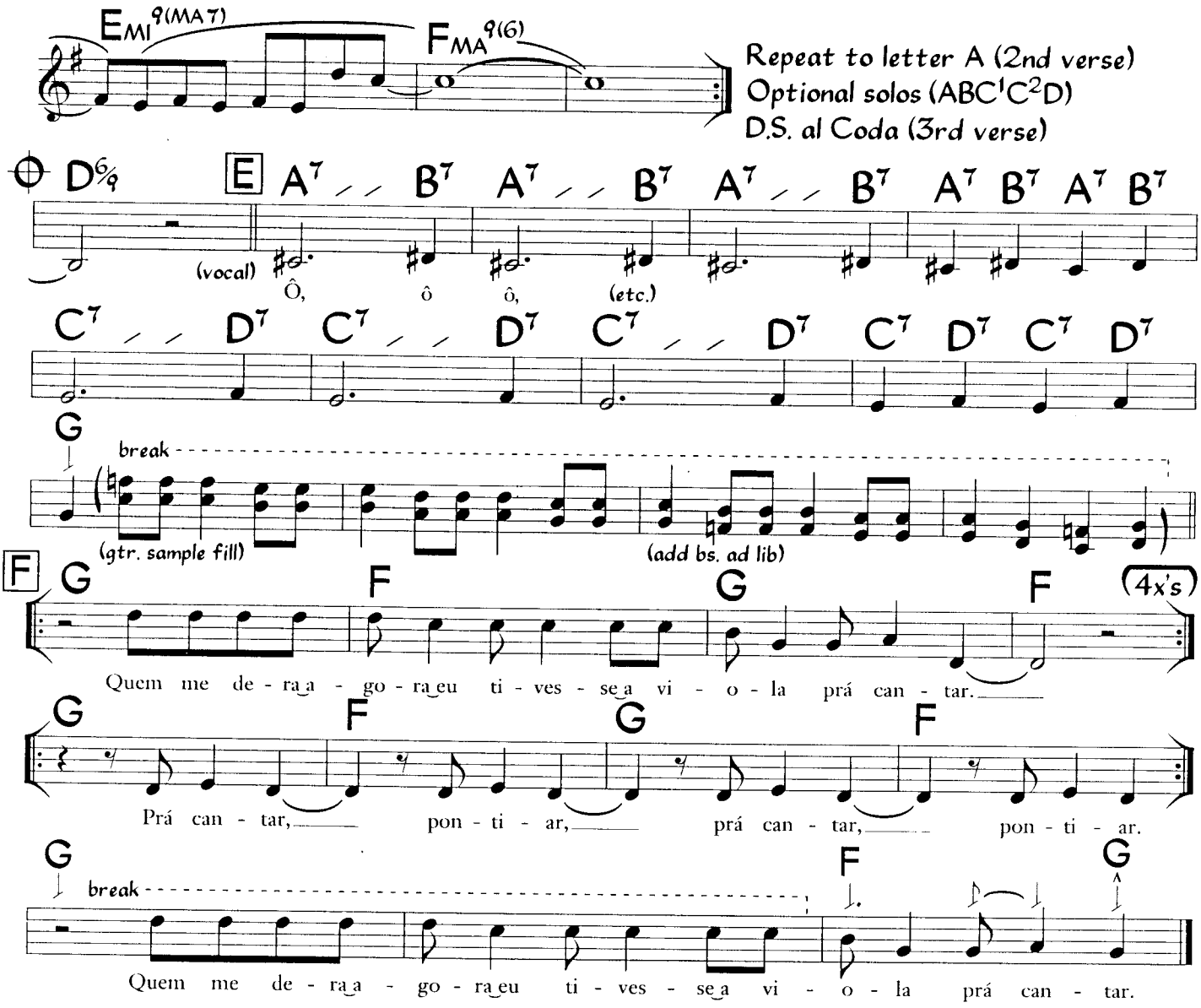


Second verse (letter A & B, 2nd time):

Era um dia, era claro, quase meio,
era um canto calado sem ponteio,
violencia, viola violeiro,
era morte, metal, meu enterro.

Era um dia, era claro, quase meio,
tinha um que jurou me quebrar,
mas não lembro de dor nem receio,
só sabia das ondas do mar.

Jogaram a viola no mundo
mas fui lá no fundo buscar,
se eu tomo a viola, ponteio,
meu canto não posso parar, não.

Quem me dera agora eu tivesse (etc.)

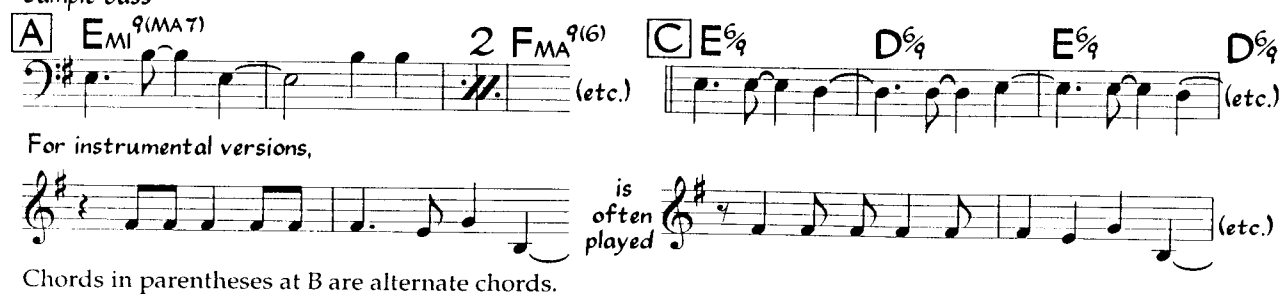
Third verse (letters A & B, on D.S.):

Era um, era dois, era cem,
era um dia, era claro, quase meio
encerrar meu cantar já convem,
prometer um novo ponteio

Sete dias de ser por inteiro,
eu espero não vá demorar,
esse dia estou certo que vem,
diga logo a que vem prá buscar.

Correndo no meio do mundo,
não deixo a viola de lado,
vou ver o tempo mudado,
novo lugar prá cantar - a.

Quem me dera agora eu tivesse (etc.)

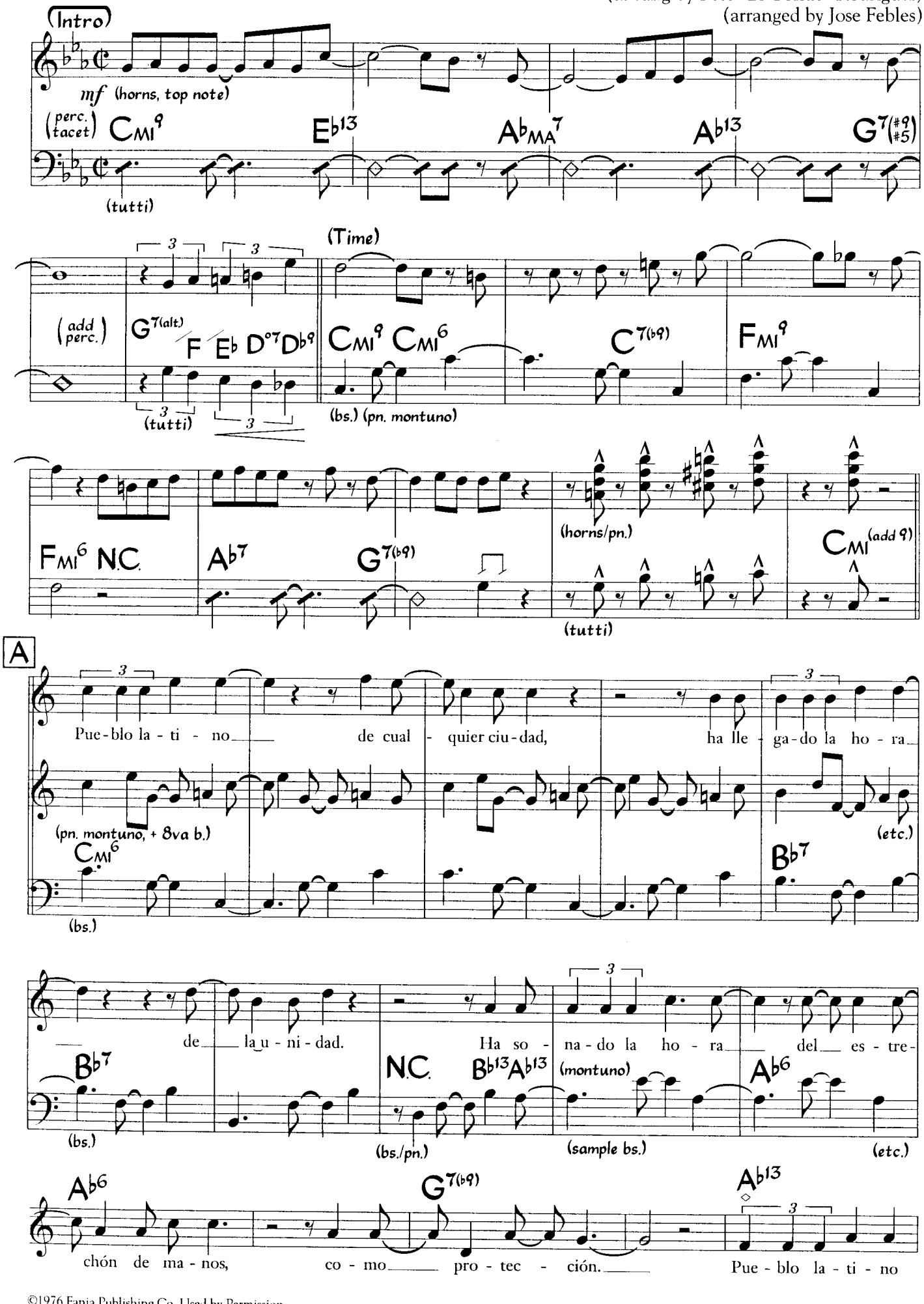


Chords in parentheses at B are alternate chords.

Guaracha ♩ = 104
(2-3 Clave)

Pueblo Latino

C. Curet Alonso
(as sung by Pete "El Conde" Rodriguez)
(arranged by Jose Febles)



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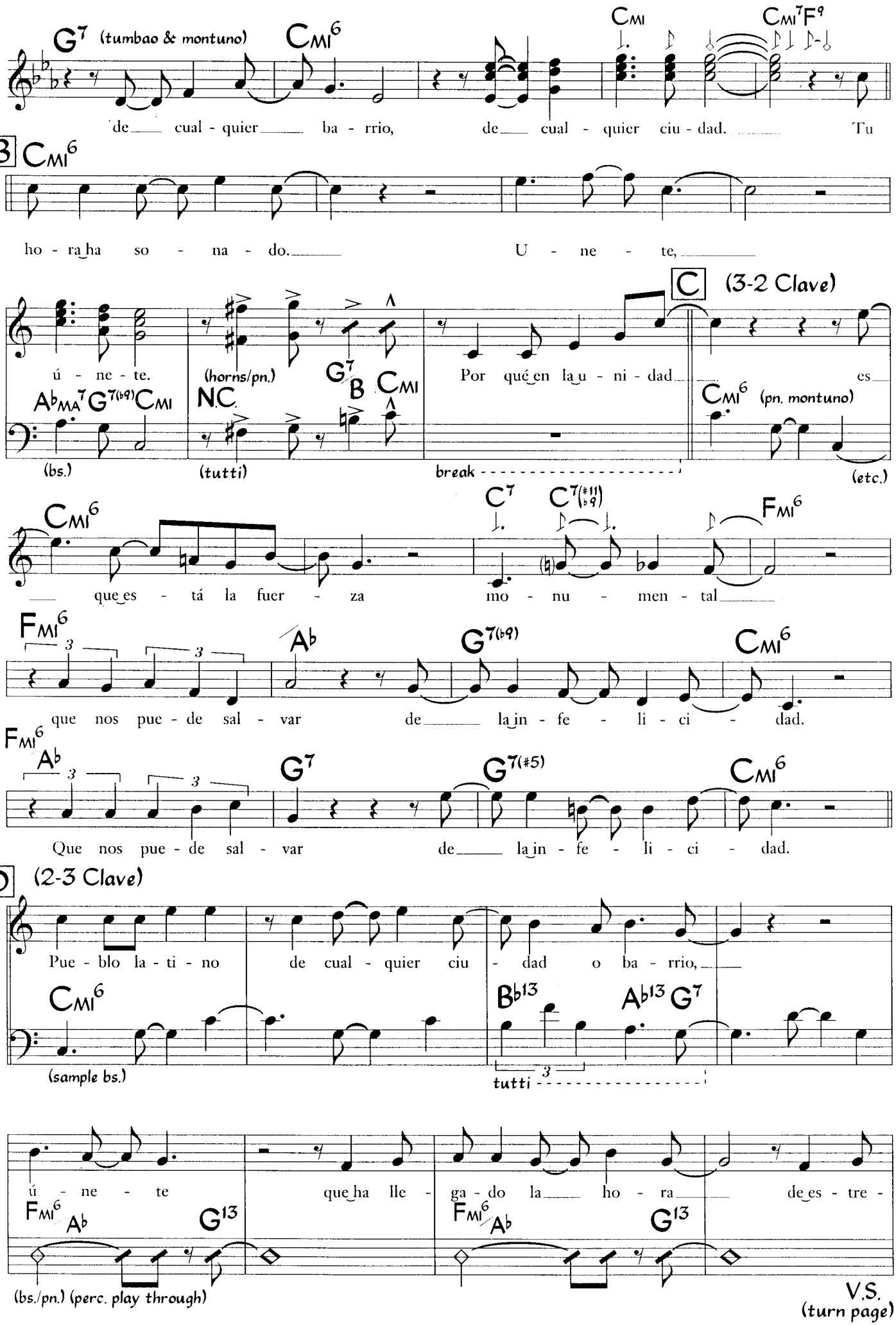
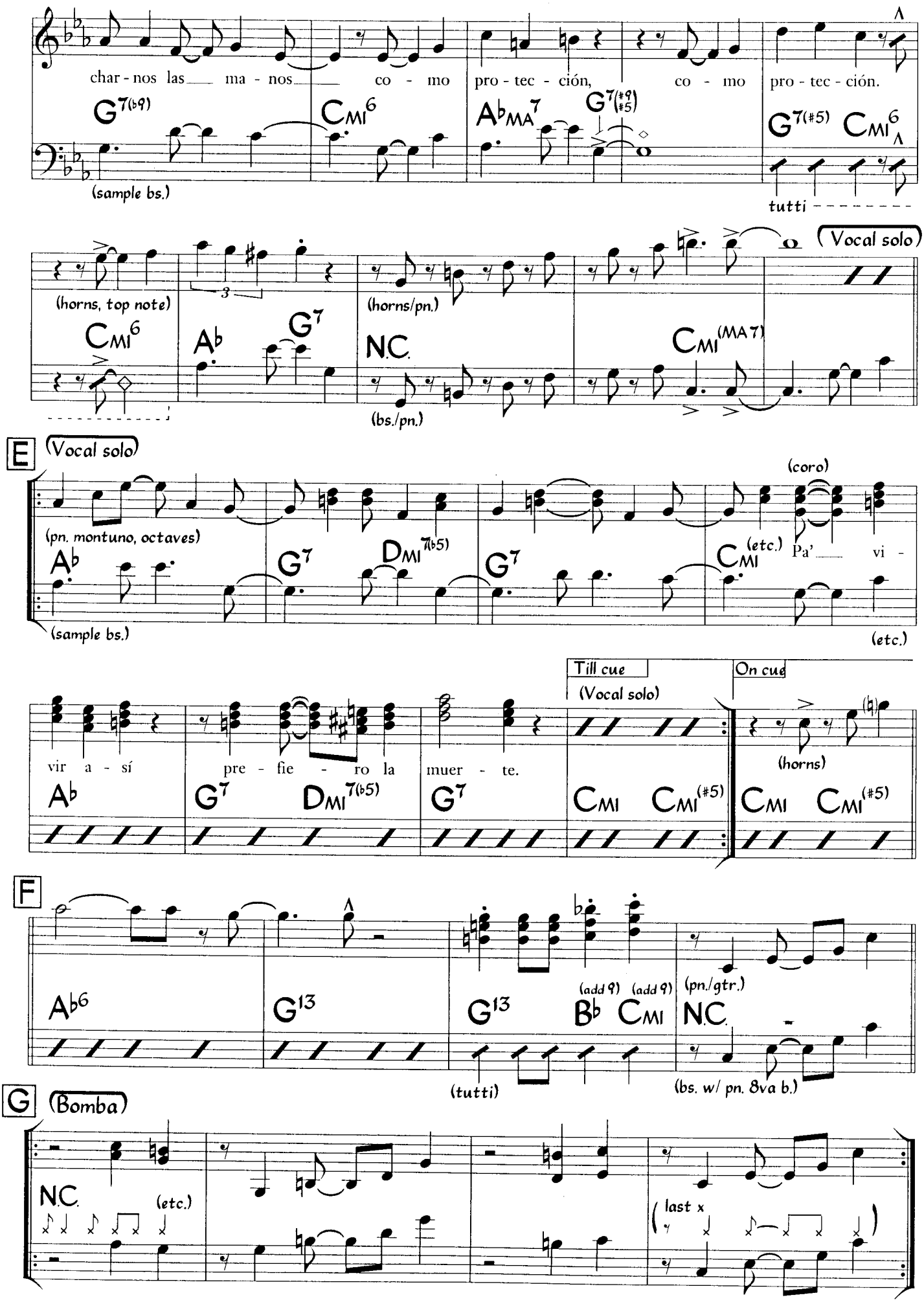
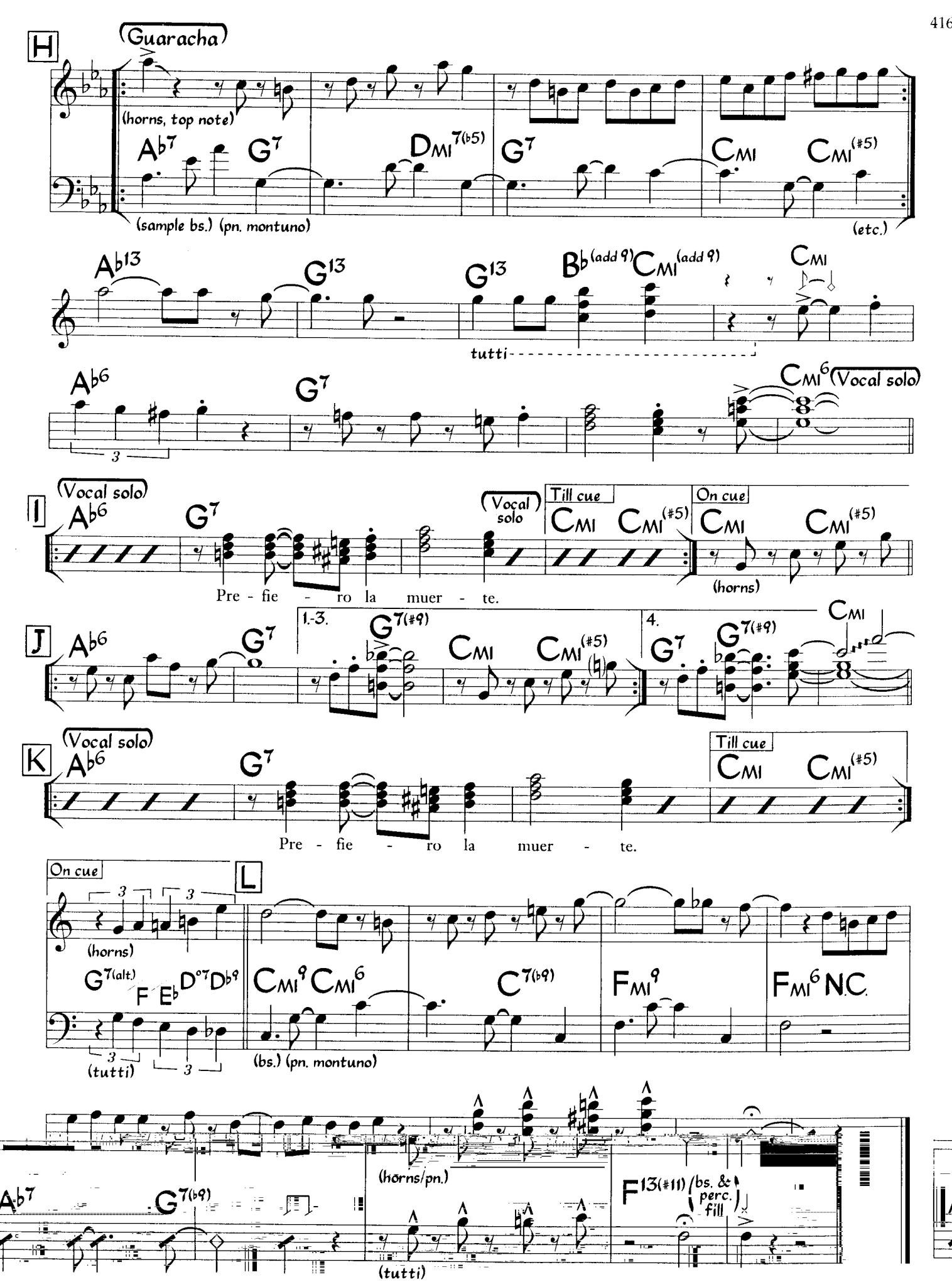
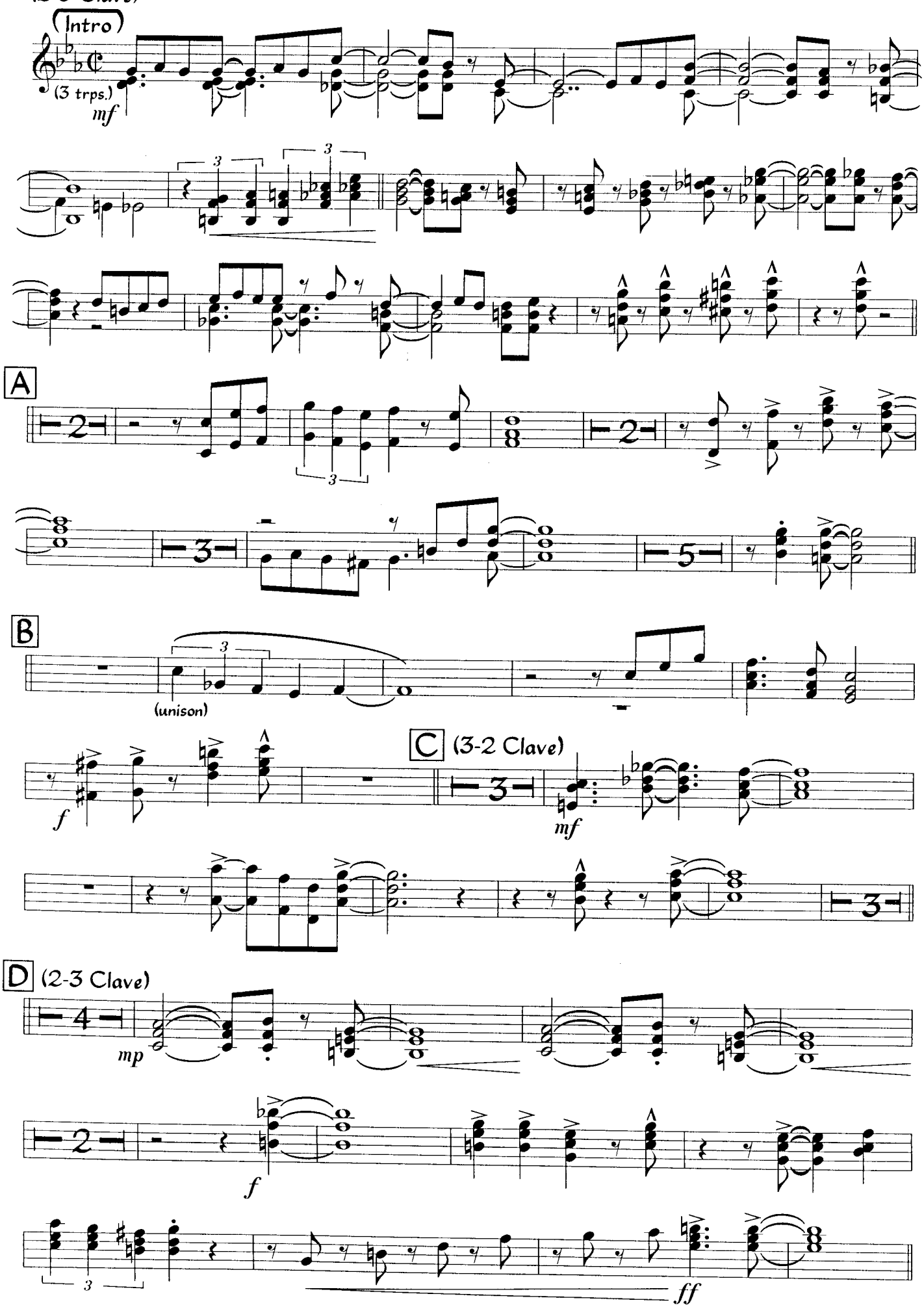

G7 (tumbao & montuno)
Cmi6
Cmi
Cmi7F9
de cual - quier ba - rrio, de cual - quier ciu - dad. Tu
B Cmi6
ho - ra ha so - na - do. U - ne - te,
ú - ne - te.
AbMA7 G7(b9) Cmi
(bs.)
(horns/pn.)
NC.
(tutti)
G7 B Cmi
C (3-2 Clave)
Por qué en la u - ni - dad es
break
Cmi6 (pn. montuno)
(etc.)
Cmi6
que es - tá la fuer - za
C7 C7(#11)(b9)
mo - nu - men - tal
Fmi6
Fmi6
que nos pue - de sal - var de la in - fe - li - ci - dad.
Ab
G7(b9)
Cmi6
Fmi6
Ab
Que nos pue - de sal - var de la in - fe - li - ci - dad.
G7
G7(#5)
Cmi6
D (2-3 Clave)
Pue - blo la - ti - no de cual - quier ciu - dad o ba - rrio,
Cmi6
(sample bs.)
Bb13 Ab13 G7
tutti
ú - ne - te que ha lle - ga - do la ho - ra de es - tre -
Fmi6 Ab G13
Fmi6 Ab G13
(bs./pn.) (perc. play through)
V.S.
(turn page)

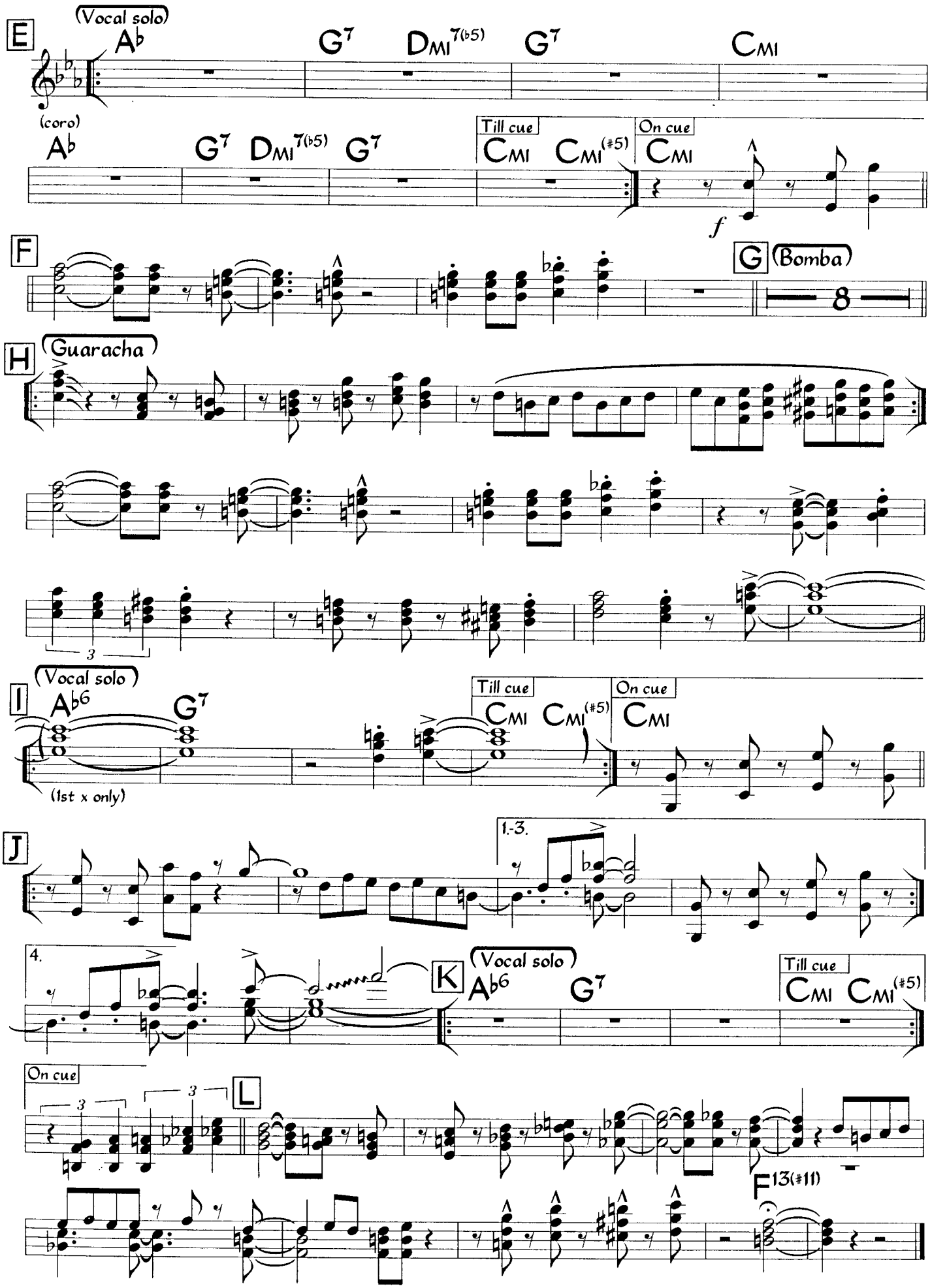

char - nos las ma - nos co - mo pro - tec - ción, co - mo pro - tec - ción.
G7(♭9)
CMI6
A♭MA7
G7(♯9)(♯5)
G7(♯5)
CMI6
(sample bs.)
tutti
(horns, top note)
(horns/pn.)
Vocal solo
CMI6
A♭
G7
N.C.
CMI(MA7)
(bs./pn.)
E
Vocal solo
(coro)
(pn. montuno, octaves)
A♭
G7
DMI7(♭5)
G7
(etc.)
CMI
Pa' vi -
(sample bs.)
(etc.)
Till cue
(Vocal solo)
On cue
vir a - sí pre - fie - ro la muer - te.
A♭
G7
DMI7(♭5)
G7
CMI
CMI(♯5)
(horns)
CMI
CMI(♯5)
F
A♭6
G13
G13
(add 9)
B♭
(add 9)
CMI
(pn./gtr.)
N.C.
(tutti)
(bs. w/ pn. 8va b.)
G
Bomba
N.C.
(etc.)
(last x)


H
Guaracha
(horns, top note)
Ab7 G7 DMI7(b5) G7 CMI CMI(#5)
(sample bs.) (pn. montuno)
(etc.)
Ab13 G13 G13 Bb(add 9) CMI(add 9) CMI
tutti
Ab6 G7 CMI6 (Vocal solo)
3
I
(Vocal solo)
Ab6 G7 (Vocal solo)
Till cue
CMI CMI(#5)
On cue
CMI CMI(#5)
(horns)
Pre - fie - ro la muer - te.
J
Ab6 G7
1.-3.
G7(#9) CMI CMI(#5)
4.
G7 G7(#9) CMI
K
(Vocal solo)
Ab6 G7
Till cue
CMI CMI(#5)
Pre - fie - ro la muer - te.
On cue
3 3
(horns)
L
G7(alt) F Eb D°7 Db9
CMI9 CMI6 C7(b9) FMI9 FMI6 N.C.
3 3
(tutti)
(bs.) (pn. montuno)
(horns/pn.)
Ab7 G7(b9)
F13(#11) (bs. & perc. fill)
(tutti)

Pueblo Latino (Horns)

Guaracha ♩ = 104
(2-3 Clave)

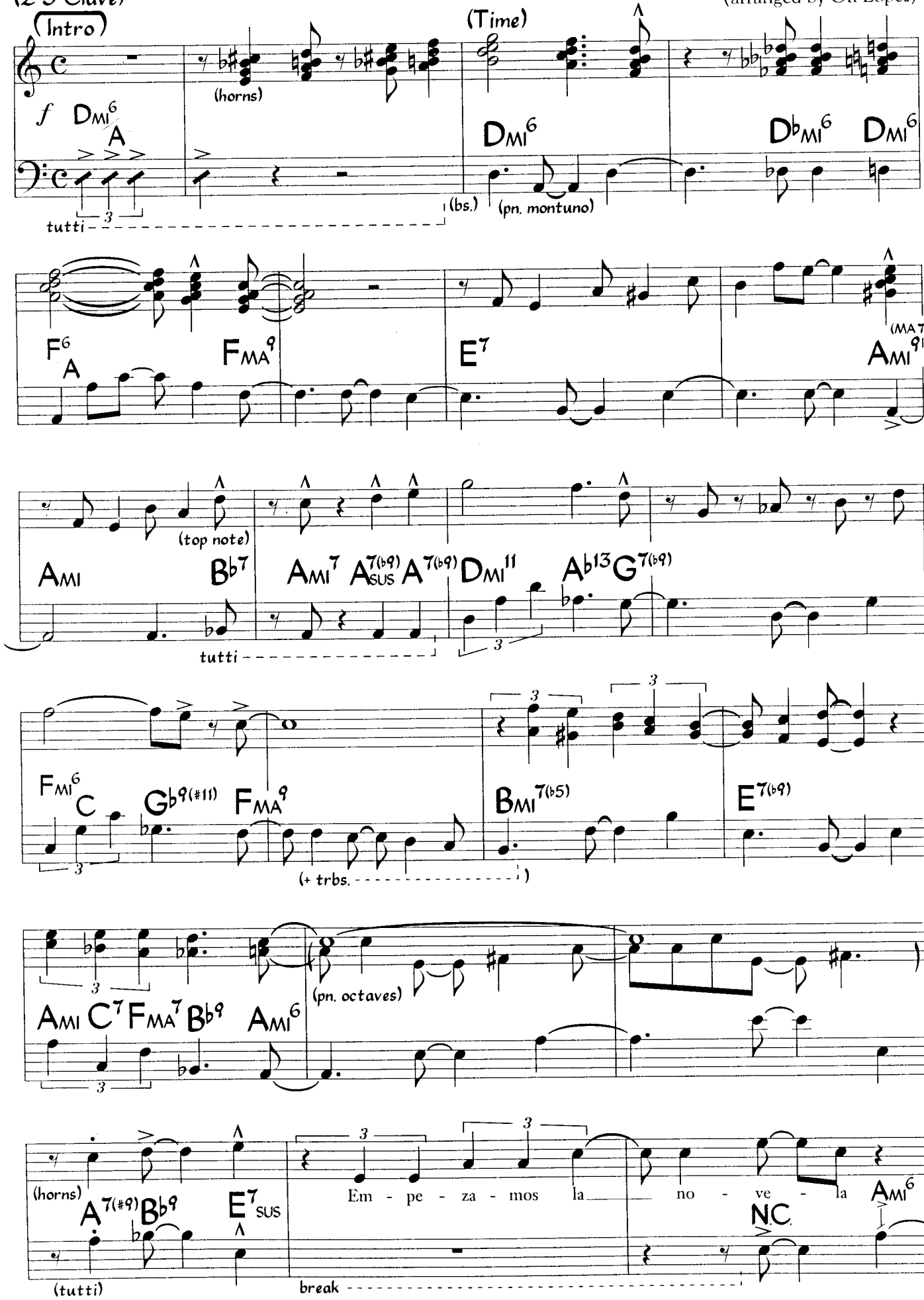



E
(Vocal solo)
Ab
G7
DMI7(b5)
G7
CMI
(coro)
Ab
G7
DMI7(b5)
G7
Till cue
CMI
CMI(#5)
On cue
CMI
f
F
G
(Bomba)
8
H
Guaracha
3
I
(Vocal solo)
Ab6
G7
(1st x only)
Till cue
CMI
CMI(#5)
On cue
CMI
J
1.-3.
4.
K
(Vocal solo)
Ab6
G7
Till cue
CMI
CMI(#5)
On cue
3
3
L
F13(#11)

Pura Novela

Guaracha ♩ = 200
(2-3 Clave)

C. Curét Alonso
(as played by Ray Barretto)
(arranged by Gil López)



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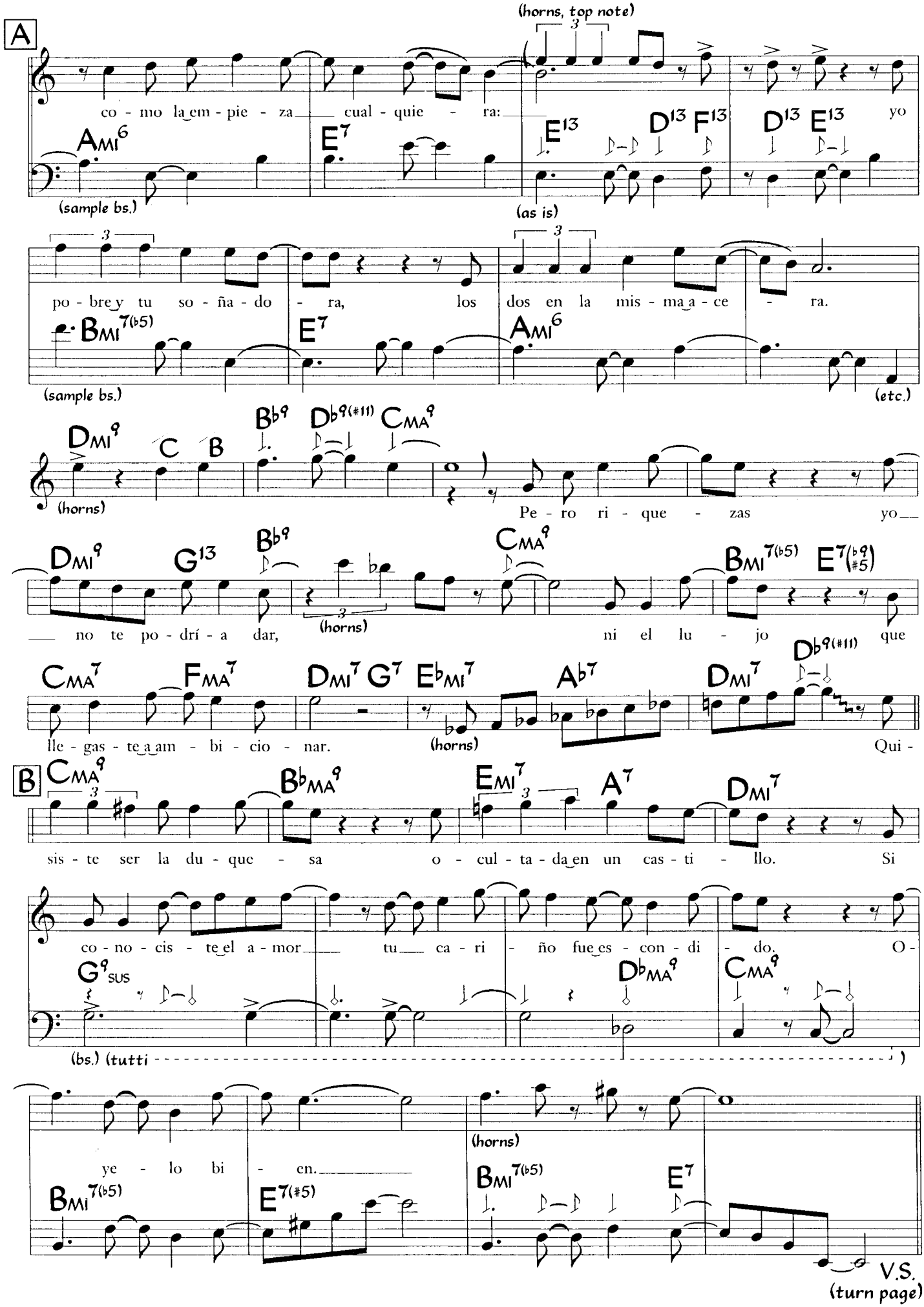
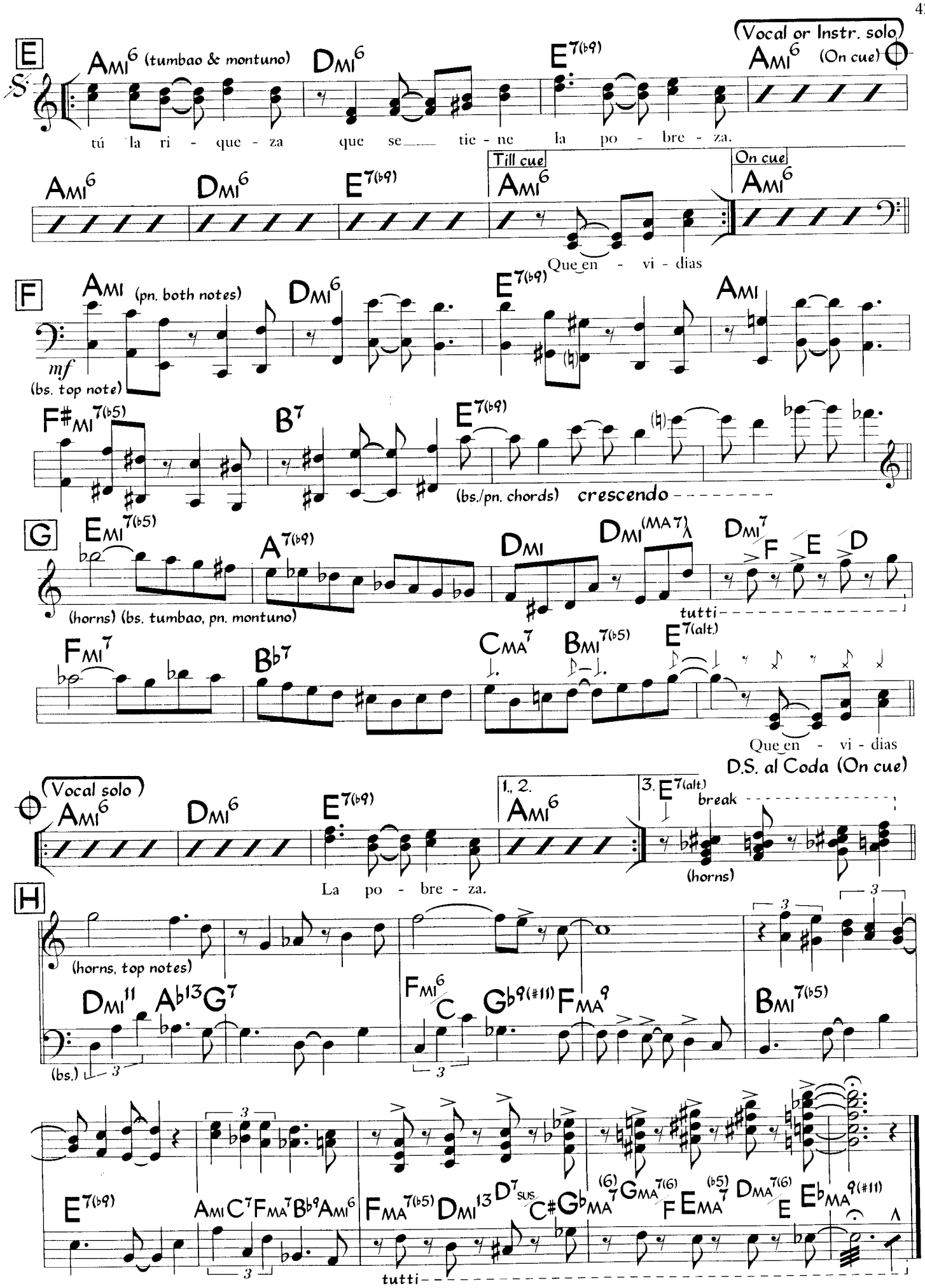

A
(horns, top note)
co - mo la em - pie - za cual - quie - ra: yo
Ami6
E7
E13
D13 F13
D13 E13
(sample bs.)
(as is)
po - bre y tu so - ña - do - ra, los dos en la mis - ma a - ce - ra.
Bmi7(b5)
E7
Ami6
(sample bs.)
(etc.)
Dmi9
C B
Bb9
Db9(#11)
CMA9
(horns)
Pe - ro ri - que - zas yo
Dmi9
G13
Bb9
CMA9
Bmi7(b5)
E7(b9 #5)
no te po - drí - a dar,
(horns)
ni el lu - jo que
CMA7
FMA7
Dmi7 G7
Ebmi7
Ab7
Dmi7
Db9(#11)
lle - gas - te a am - bi - cio - nar.
(horns)
Qui -
B
CMA9
BbMA9
Emi7
A7
Dmi7
sis - te ser la du - que - sa o - cul - ta - da en un cas - ti - llo. Si
co - no - cis - te el a - mor tu ca - ri - ño fue es - con - di - do. O -
G9sus
DbMA9
CMA9
(bs.) (tutti)
ye - lo bi - en.
(horns)
Bmi7(b5)
E7(#5)
Bmi7(b5)
E7
V.S.
(turn page)

C
(horns)
(pn.)
N.C. F#6/9(omit 3) E9sus C7(#9)/D# AMA7 D7(alt.) Ab7(alt.)
(bs./pn. 8va b.)
(bs.)
(horns)
(pn.)
N.C. E6/9(omit 3) D9sus DMA9(#11 #5)/C# GMA7 C9(#11 omit 3) F#7(alt.)
Y_a -
D
+ pn. 8va b.
sí per - dió tu no - ve - la su_ de - ta - lle de_ mo - ral._ (horns) Hoy
(AMI) D6/9(omit 3) C9sus CMA7(#11 #5)/B FMA7 Bb9(#11 omit 3) E7(alt.)
DMI7 G7 CMA9 FMA9 BMI7(b5) E7(b9) AMI9 BbMA9
da - rí - as_ el cas - ti - llo,_ el tí - tu - lo de no - ble - za por
AMI9 G F#MI7(b5) F9 E7 Bb13 AMI9 FMA9
tal de ser o - tra vez_ mu - cha - cha - de_es - te_a - rra - bal. (horns) Hoy da -
DMI9 G7(alt.) CMA9 F9 DMI9 G7(alt.) CMA9 E7(#5)
rí - as_ el cas - ti - llo_ y_el tí - tu - lo de no - ble - za por
AMI9 G F#MI7(b5) F9 BMI7(b5) Bb9 AMI6 (perc.)
tal de ser o - tra vez_ mu - cha - cha de_es - te_a - rra - bal. break
AMI7 B7sus C7sus C#7sus D7sus
(break)
(horns, top note)
E7(alt.) Bb7(#11) E octs. E octs. AMI6
(horns, top note)
(break)
Que_en - vi - dias



This is a condensed version of the recorded arrangement.

Son ♩ = 118
(2-3 Clave)

Que Se Fuñan

Luis Martínez Griñán
(as played by Conjunto Chappottín)

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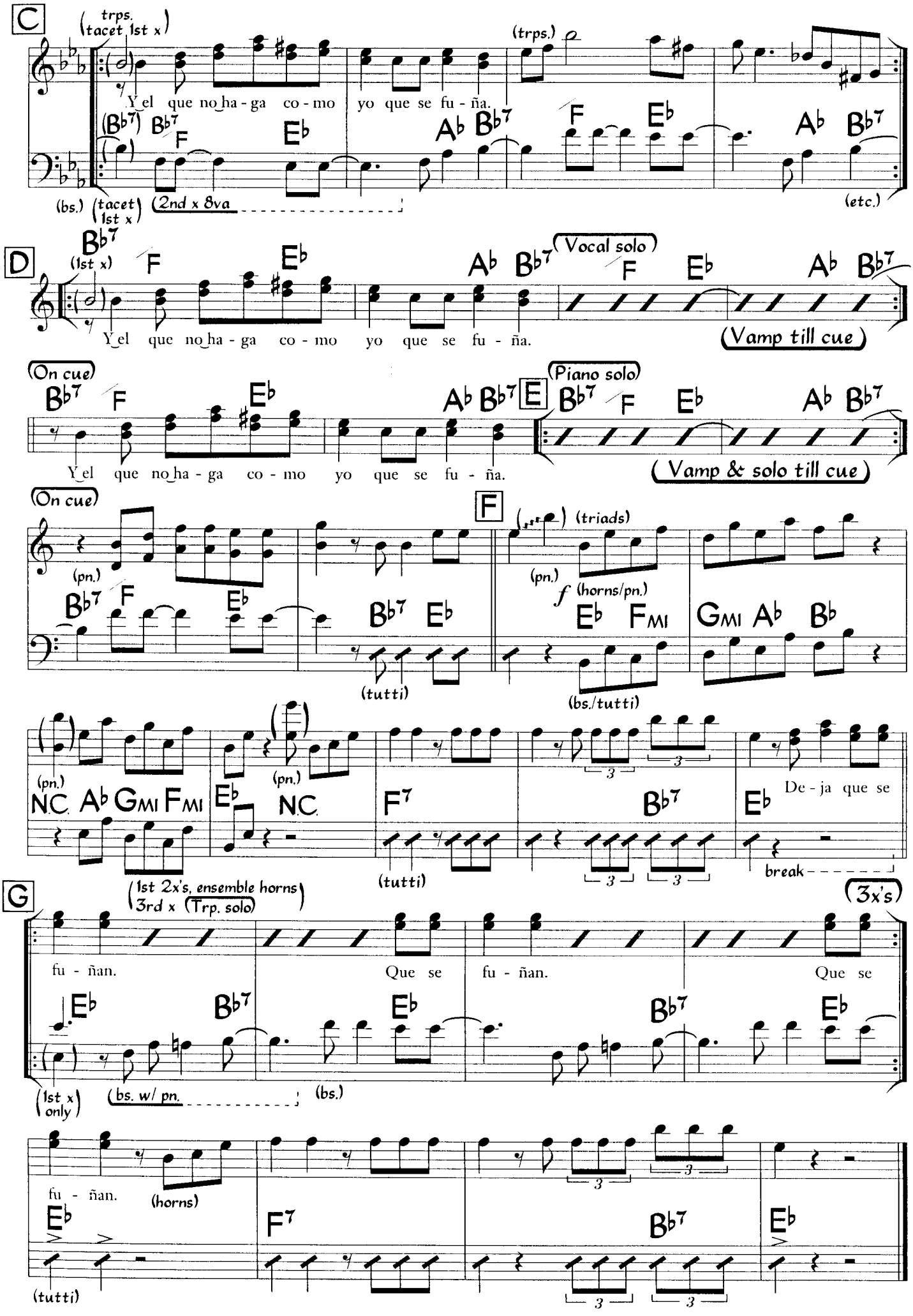
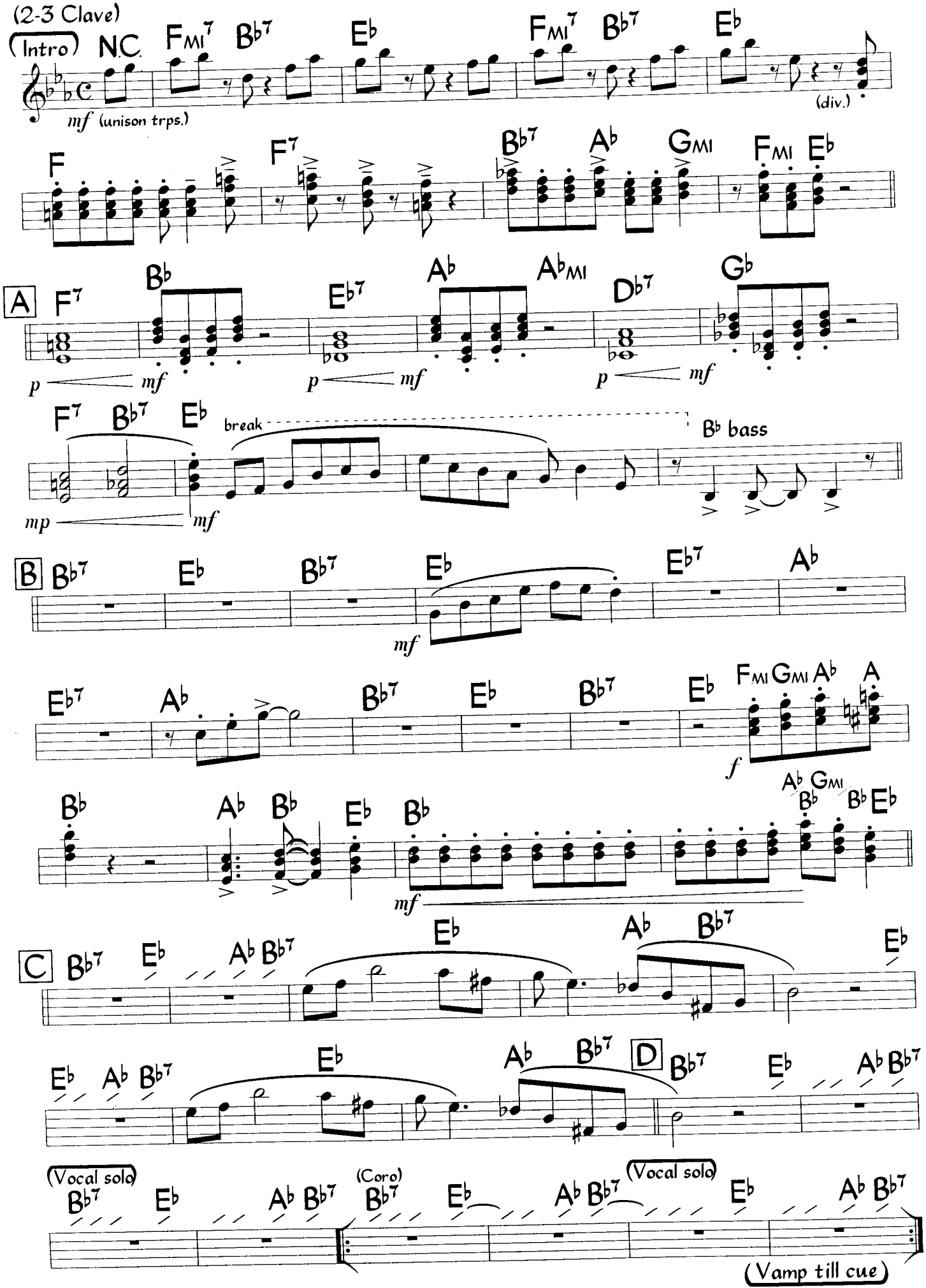
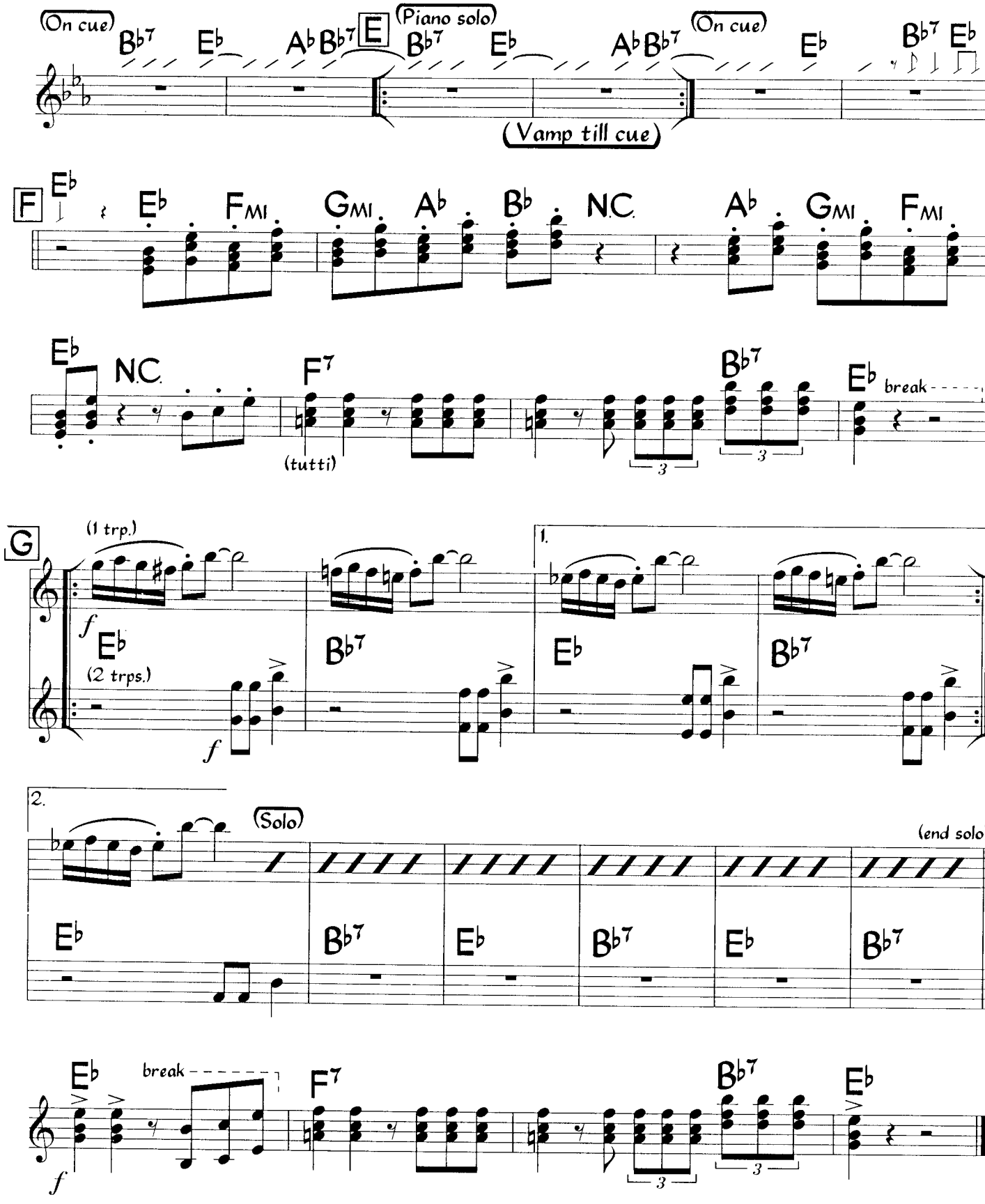

C
(trps. tacet 1st x)
Y el que no ha - ga co - mo yo que se fu - ña.
(trps.)
(Bb7) Bb7 F Eb Ab Bb7 F Eb Ab Bb7
(bs.) (tacet 1st x) (2nd x 8va)
(etc.)
D
(1st x) Bb7 F Eb Ab Bb7
(Vocal solo)
Y el que no ha - ga co - mo yo que se fu - ña.
F Eb Ab Bb7
(Vamp till cue)
On cue
Bb7 F Eb Ab Bb7
E
(Piano solo)
Y el que no ha - ga co - mo yo que se fu - ña.
Bb7 F Eb Ab Bb7
(Vamp & solo till cue)
On cue
(pn.)
Bb7 F Eb Bb7 Eb
(tutti)
F
(triads)
(pn.)
f (horns/pn.)
Eb FMI GMI Ab Bb
(bs./tutti)
(pn.)
NC. Ab GMI FMI
(pn.)
Eb NC.
F7
(tutti)
Bb7
Eb
De - ja que se
break
G
(1st 2x's, ensemble horns 3rd x (Trp. solo))
3x's
fu - ñan. Que se fu - ñan. Que se
Eb Bb7 Eb Bb7 Eb
(1st x only)
(bs. w/ pn.)
(bs.)
fu - ñan. (horns)
Eb F7 Bb7 Eb
(tutti)

Que Se Fuñan (Horns)

Son ♩ = 118
(2-3 Clave)



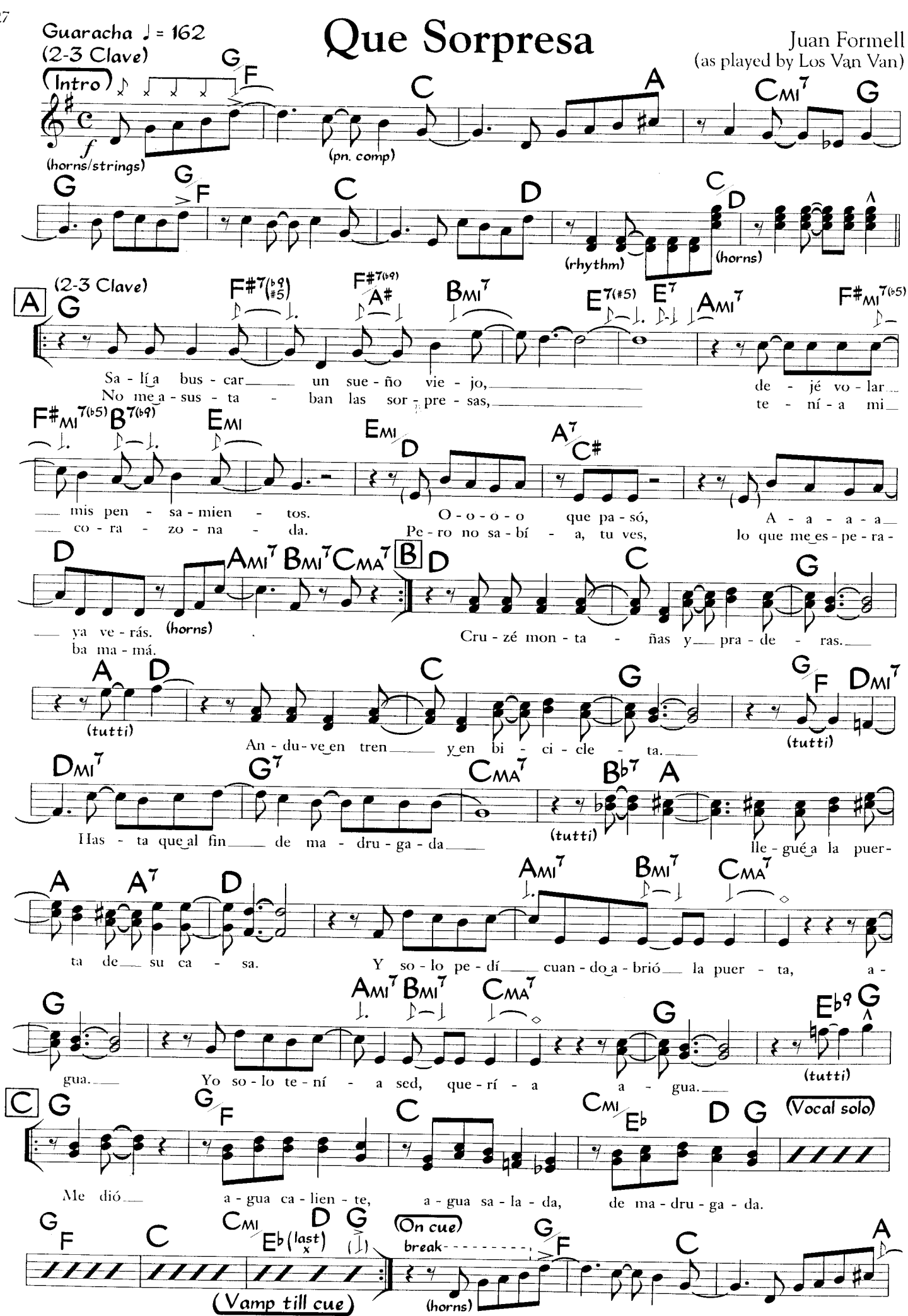


Note: On main part, letter G is written as 4 bars played 3x's, plus 4 bar ending.

Que Sorpresa

Guaracha ♩ = 162
(2-3 Clave)

Juan Formell
(as played by Los Van Van)



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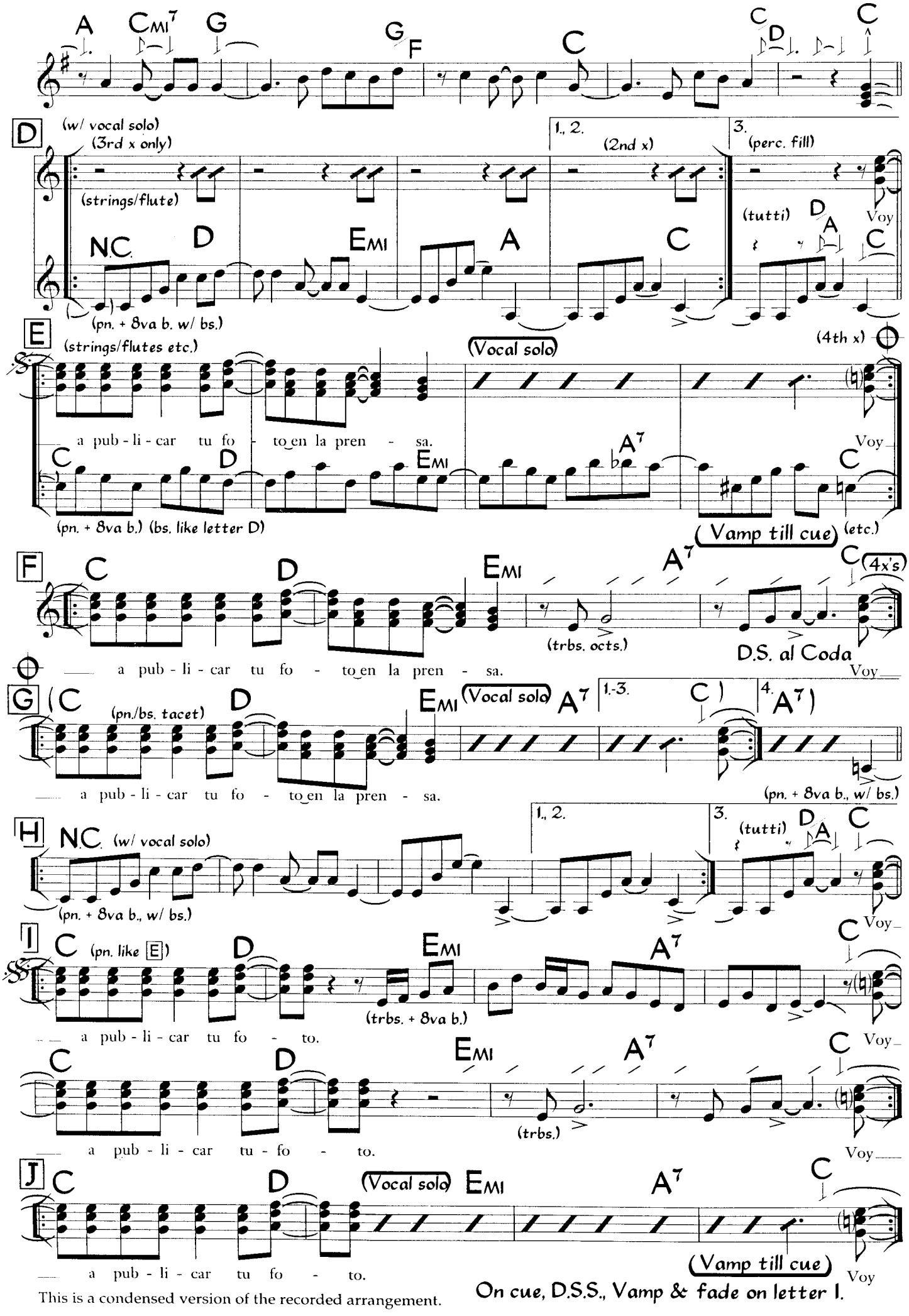
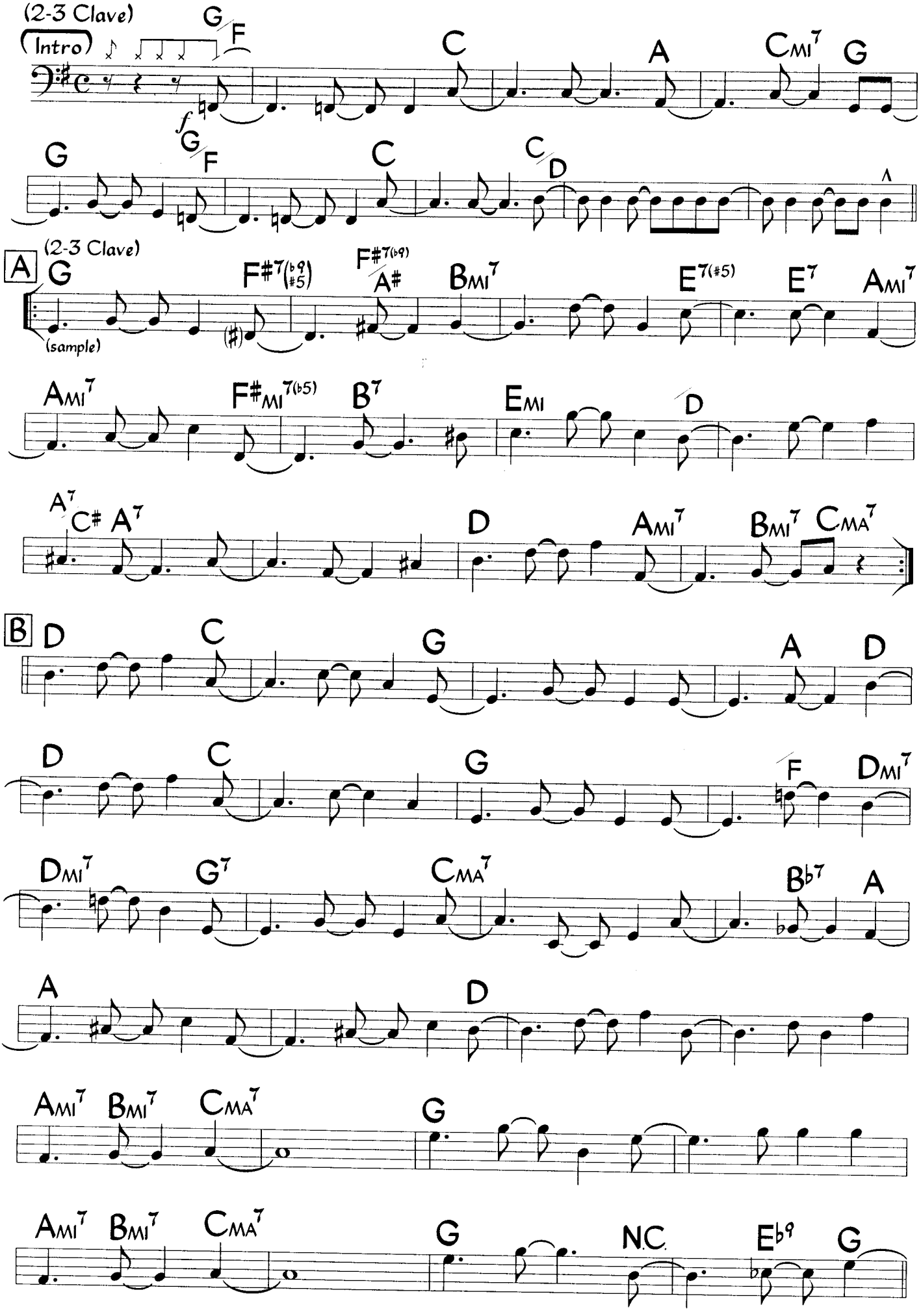


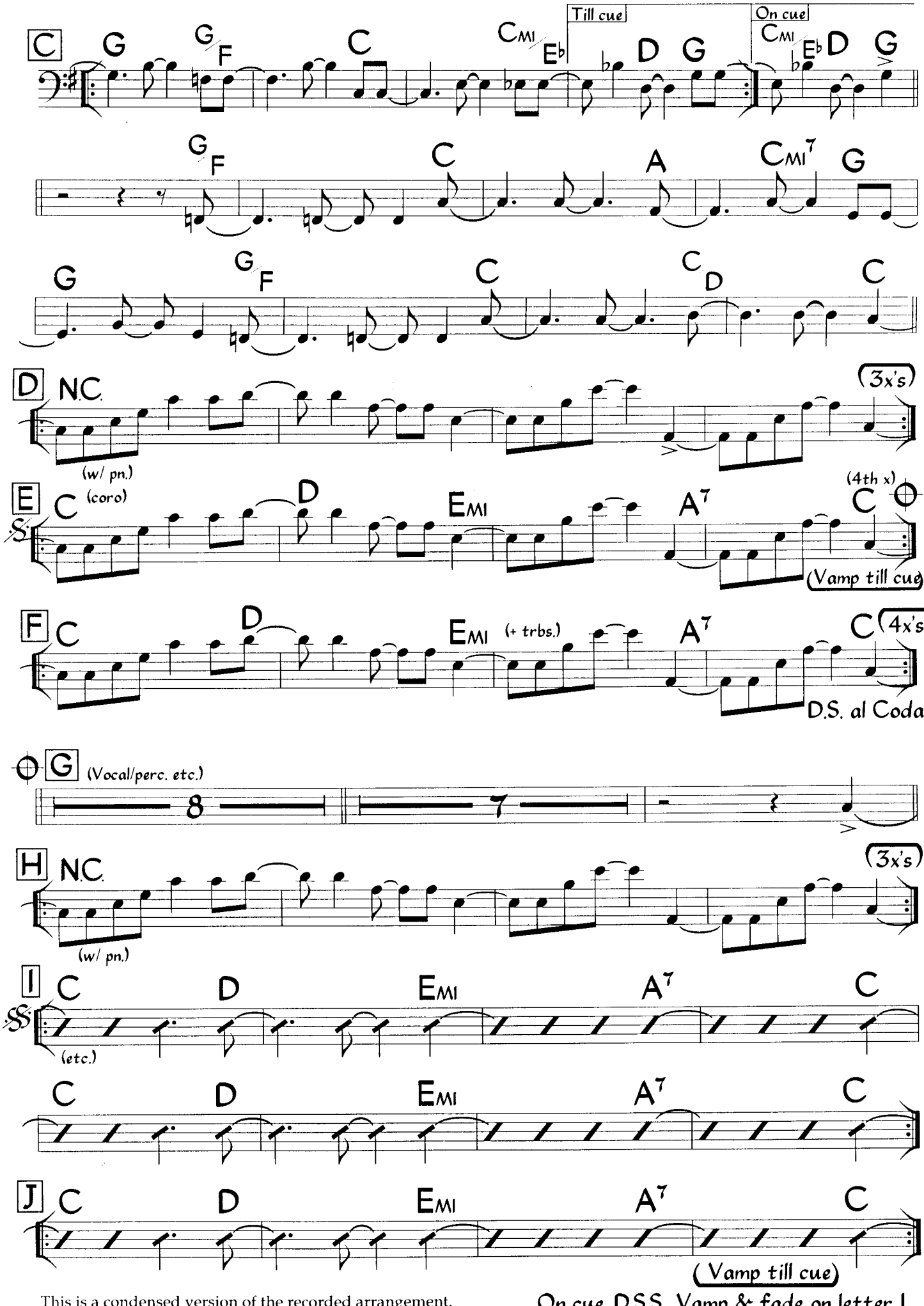
This is a condensed version of the recorded arrangement.

On cue, D.S.S., Vamp & fade on letter I.

Que Sorpresa (Bass)

Guaracha ♩ = 162
(2-3 Clave)





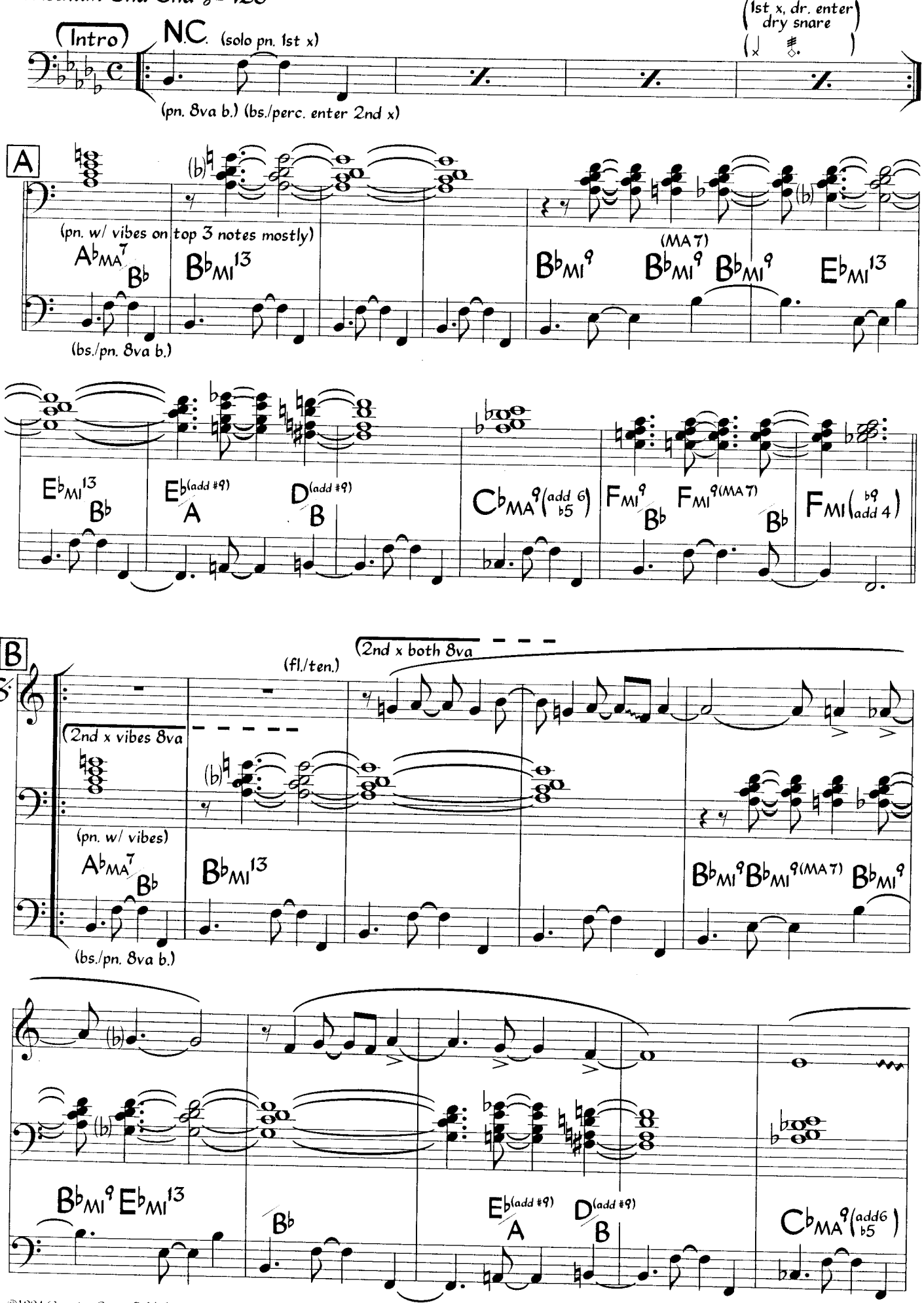
This is a condensed version of the recorded arrangement.

On cue, D.S.S., Vamp & fade on letter I.

Rainsville

Don Grolnick

Medium Cha Cha ♩= 128



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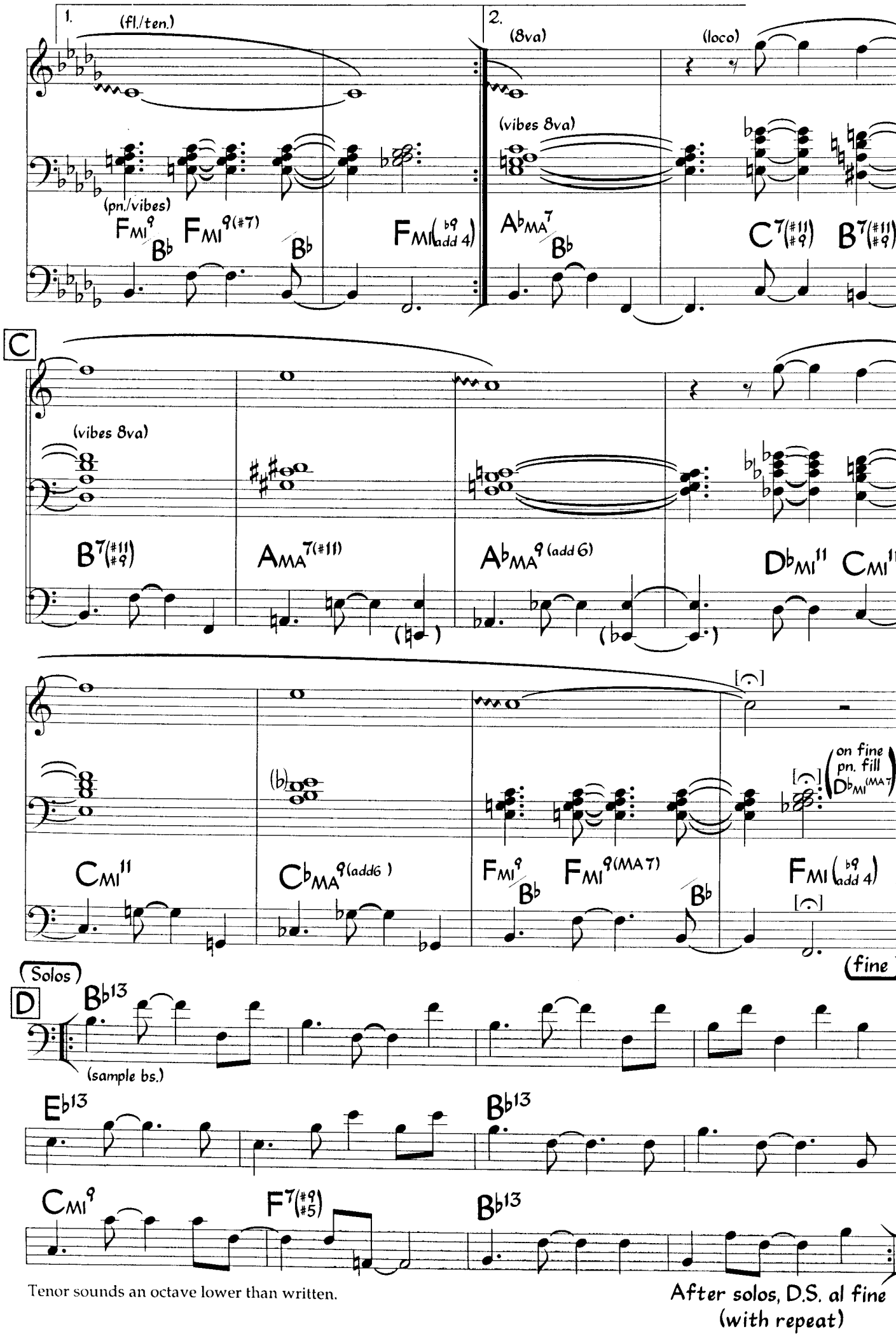


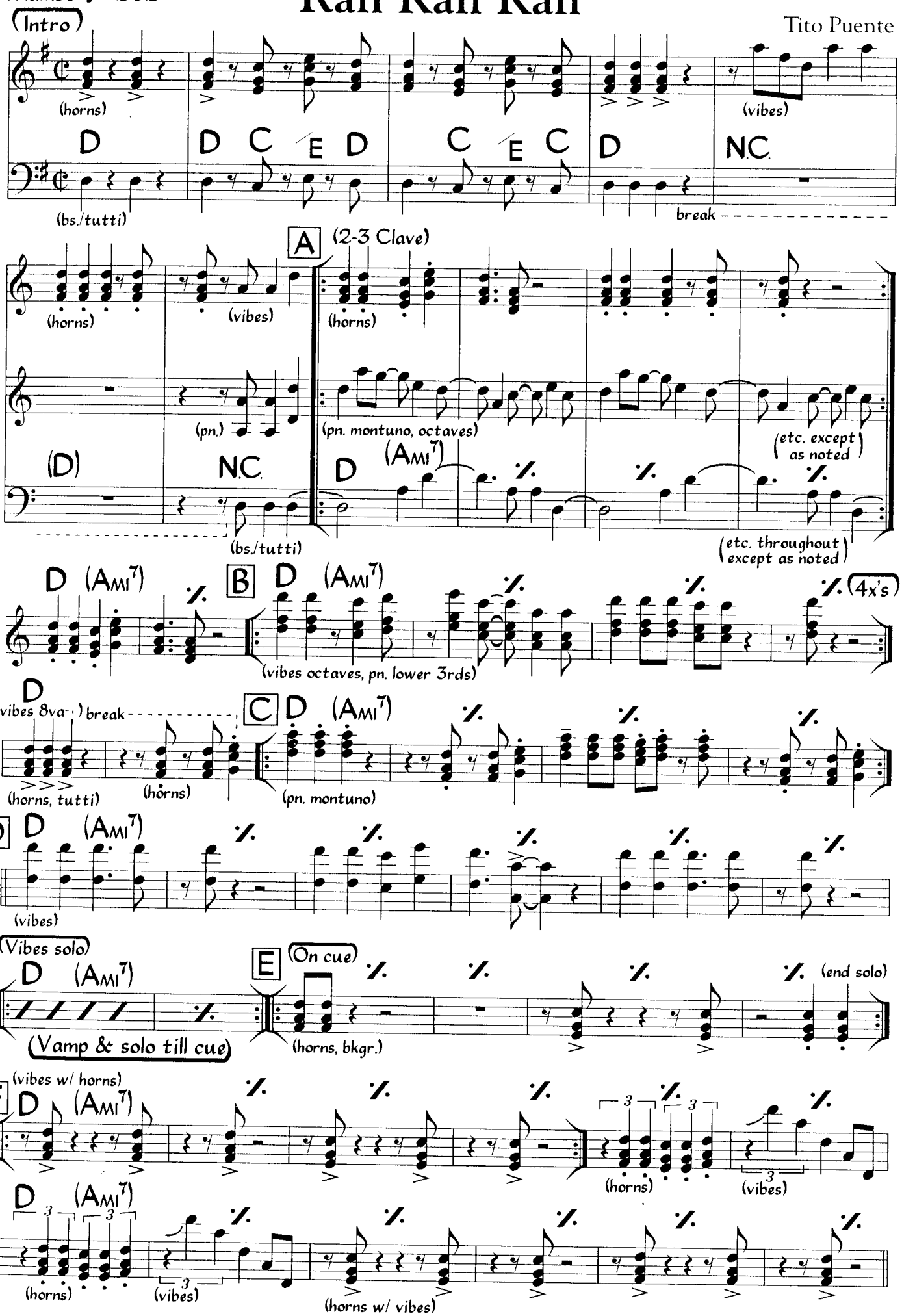
Tenor sounds an octave lower than written.

After solos, D.S. al fine (with repeat)

Ran Kan Kan

Mambo ♩ = 202

Tito Puente



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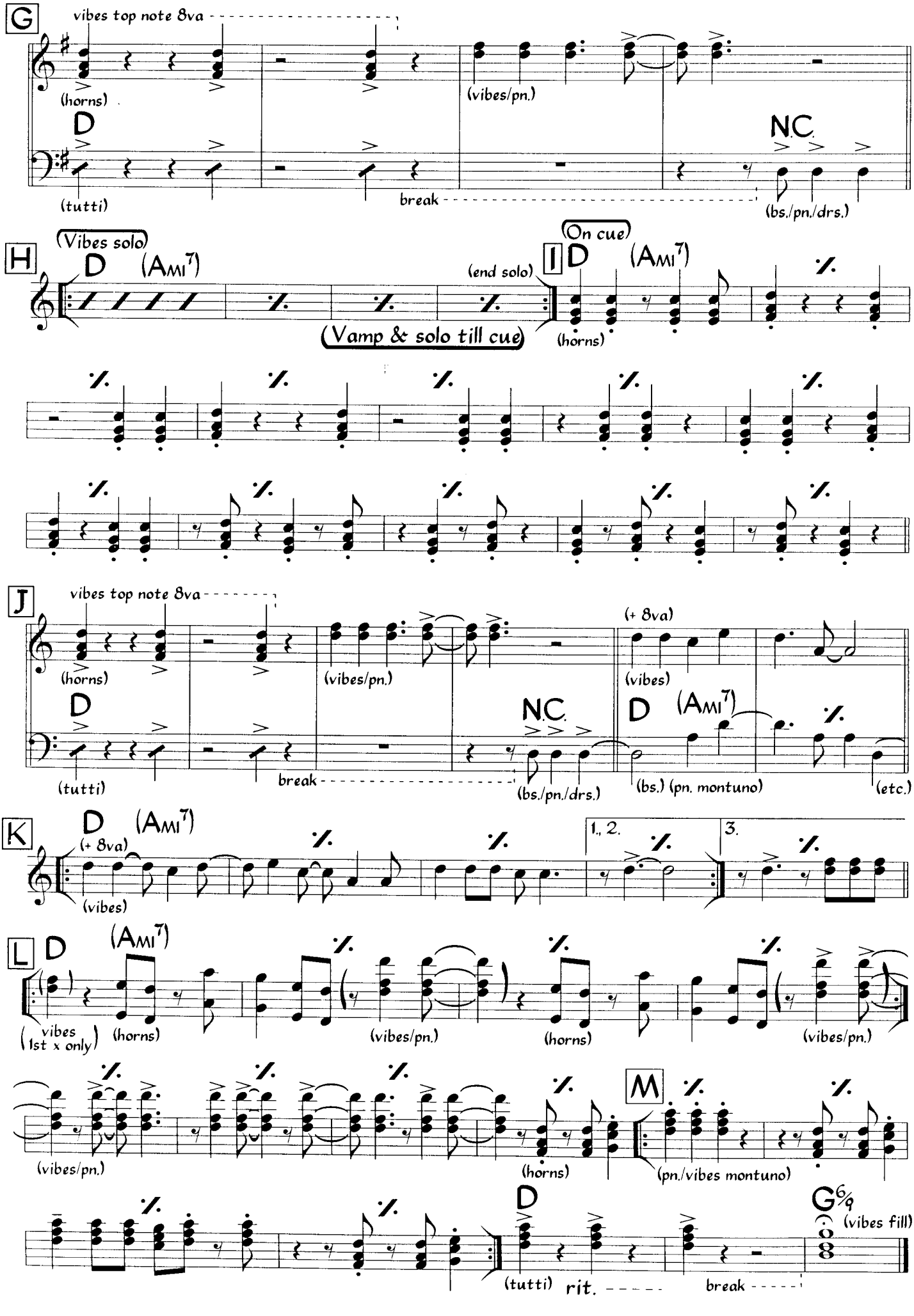
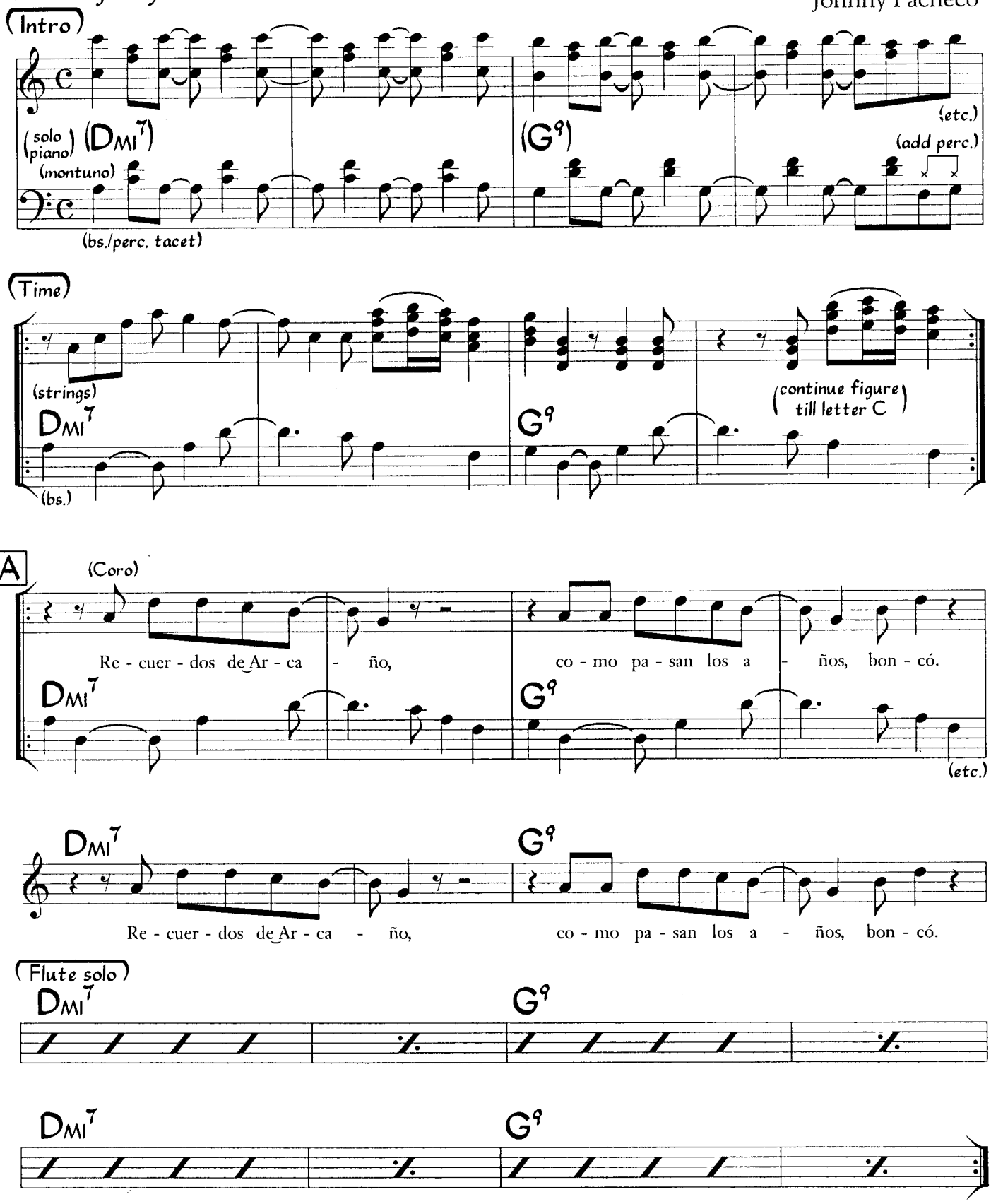

G
vibes top note 8va
(horns)
D
(tutti)
(vibes/pn.)
break
N.C.
(bs./pn./drs.)
H
Vibes solo
D
(Ami7)
(end solo)
(Vamp & solo till cue)
I
On cue
D
(Ami7)
(horns)
J
vibes top note 8va
(horns)
D
(tutti)
(vibes/pn.)
break
N.C.
(bs./pn./drs.)
(+ 8va)
(vibes)
D
(Ami7)
(bs.) (pn. montuno)
(etc.)
K
D
(Ami7)
(+ 8va)
(vibes)
1., 2.
3.
L
D
(Ami7)
(vibes 1st x only)
(horns)
(vibes/pn.)
(horns)
(vibes/pn.)
(vibes/pn.)
(horns)
M
(pn./vibes montuno)
D
(tutti)
rit.
break
G6/9
(vibes fill)

Recuerdos De Arcaño

Descarga ♩ = 130
(Charanga Style)

Johnny Pacheco



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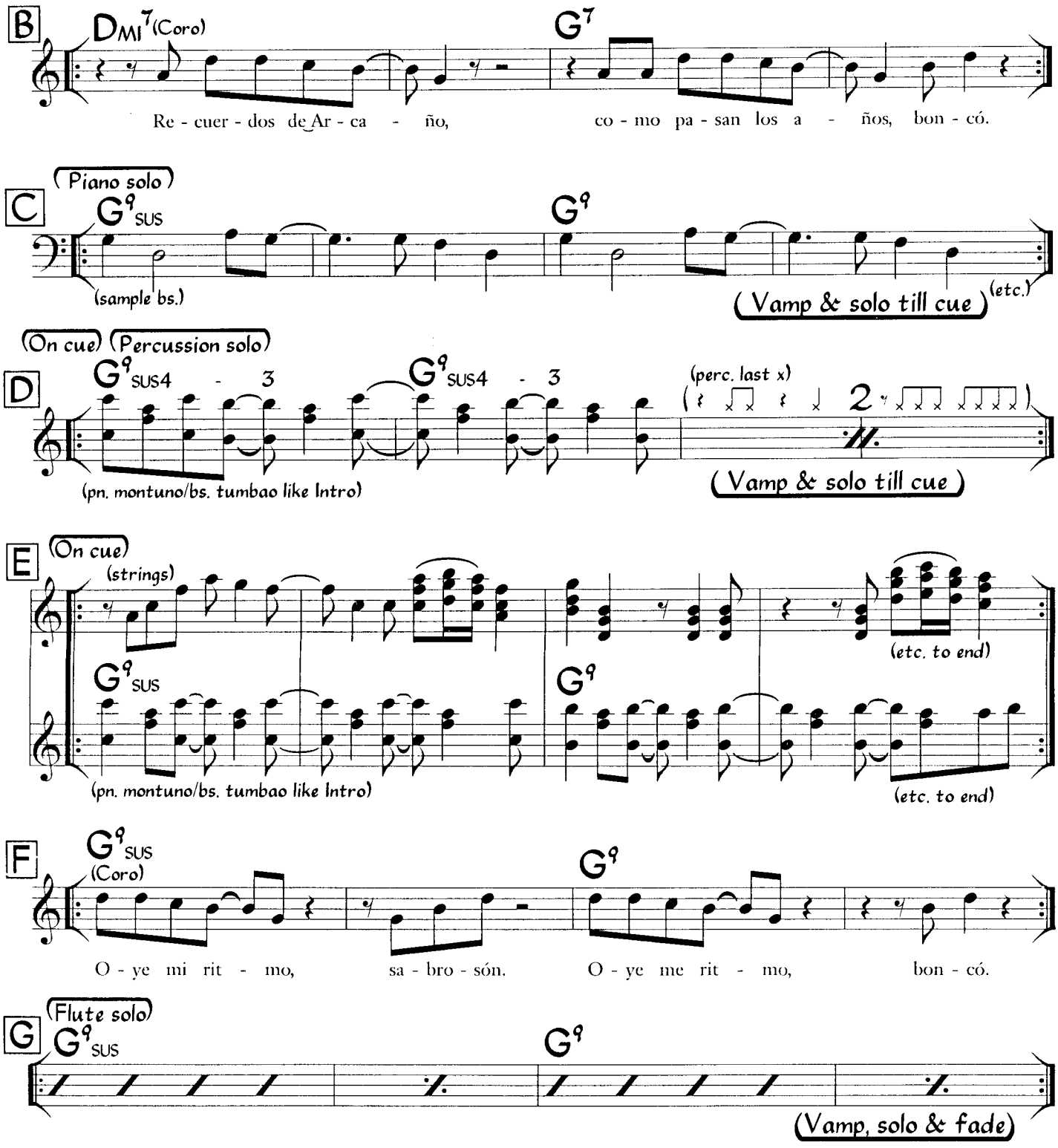
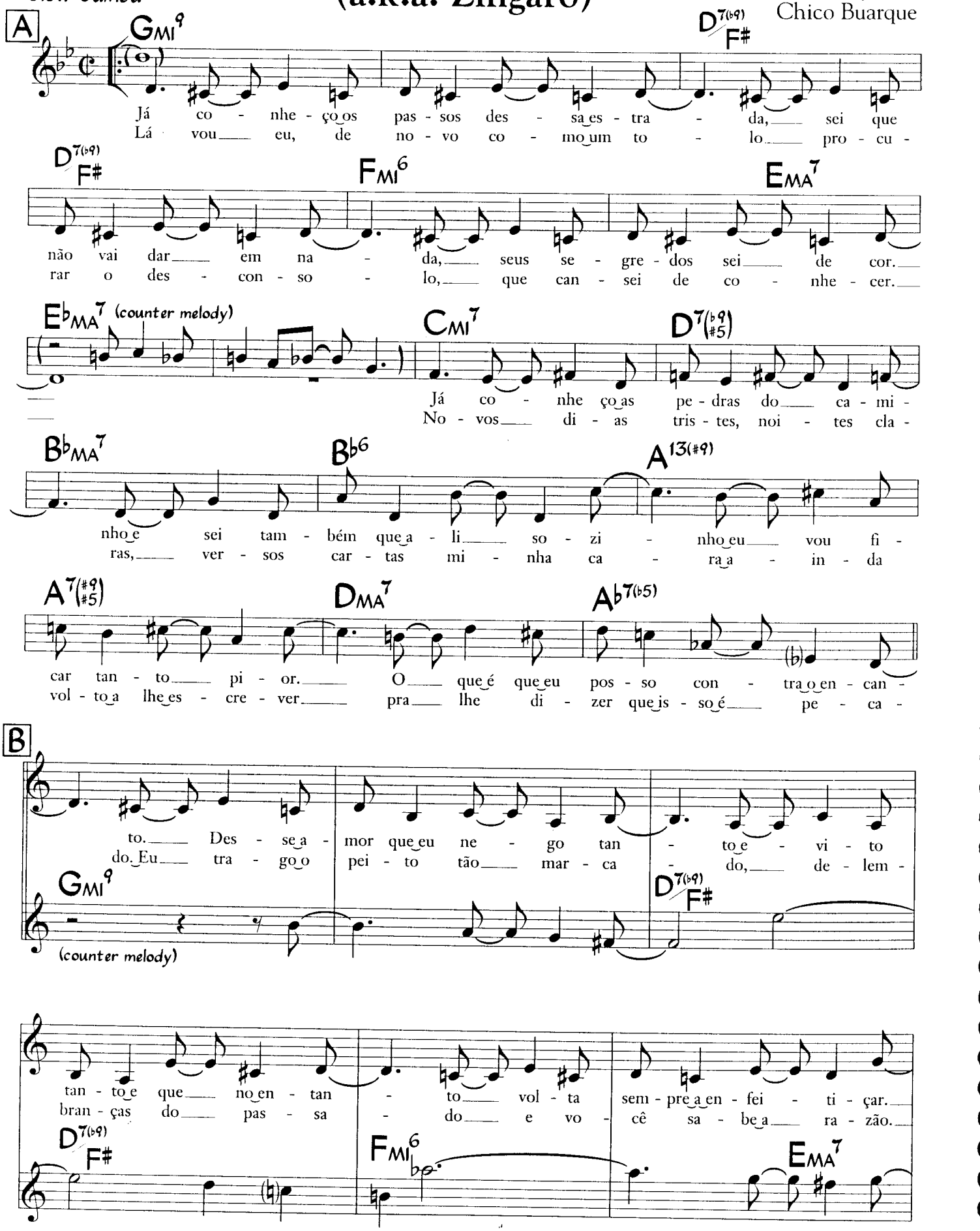

B
Dmi7 (Coro)
G7
Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có.
C
Piano solo
G9sus
G9
(sample bs.)
(Vamp & solo till cue)
(etc.)
On cue
Percussion solo
D
G9sus4 - 3
G9sus4 - 3
(perc. last x)
2
(pn. montuno/bs. tumbao like Intro)
(Vamp & solo till cue)
E
On cue
(strings)
G9sus
G9
(etc. to end)
(pn. montuno/bs. tumbao like Intro)
(etc. to end)
F
G9sus
(Coro)
G9
O - ye mi rit - mo, sa - bro - són. O - ye me rit - mo, bon - có.
G
Flute solo
G9sus
G9
(Vamp, solo & fade)

Retrato Em Branco E Preto
(a.k.a. Zingaro)

Antonio Carlos Jobim
Chico Buarque

Slow Samba



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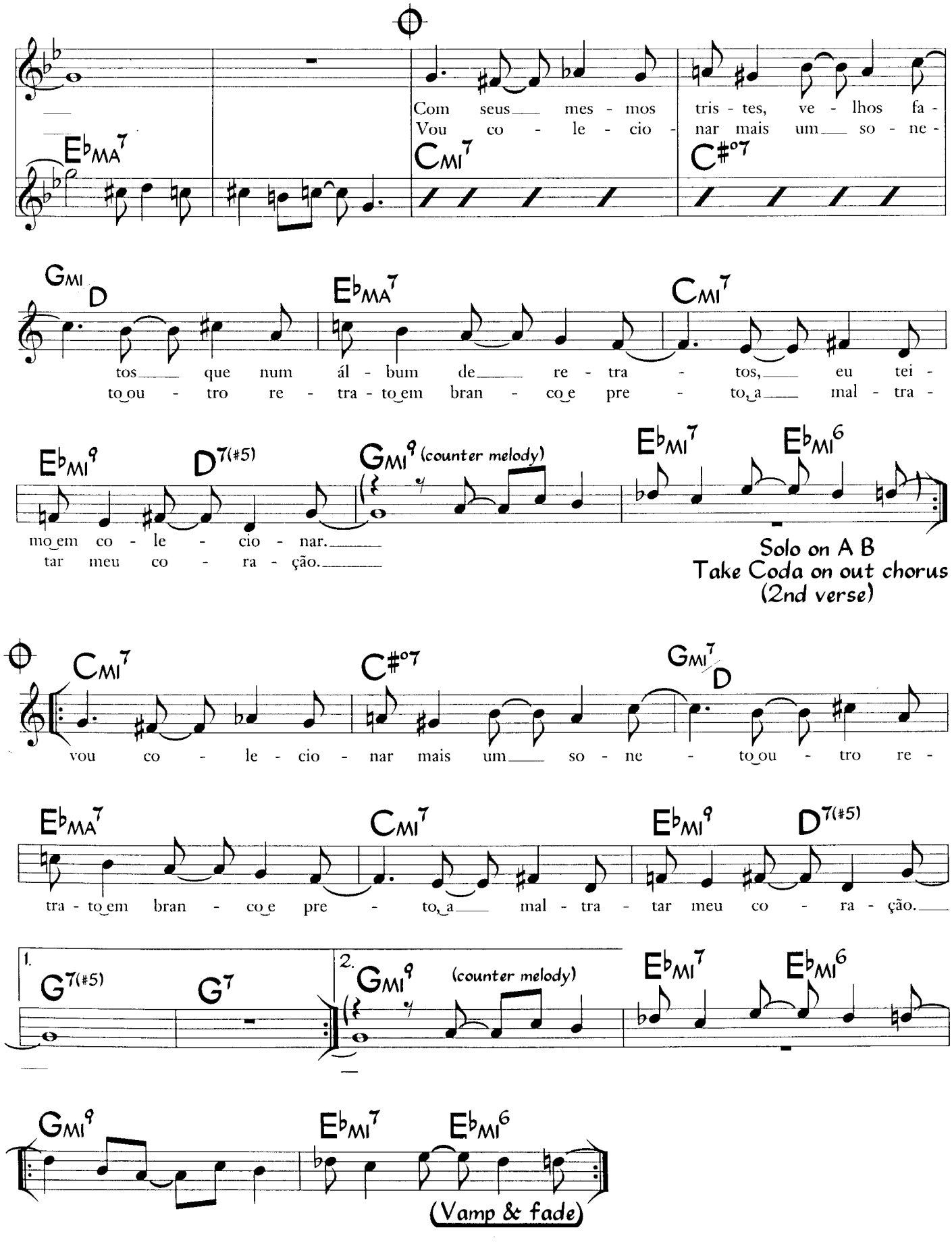
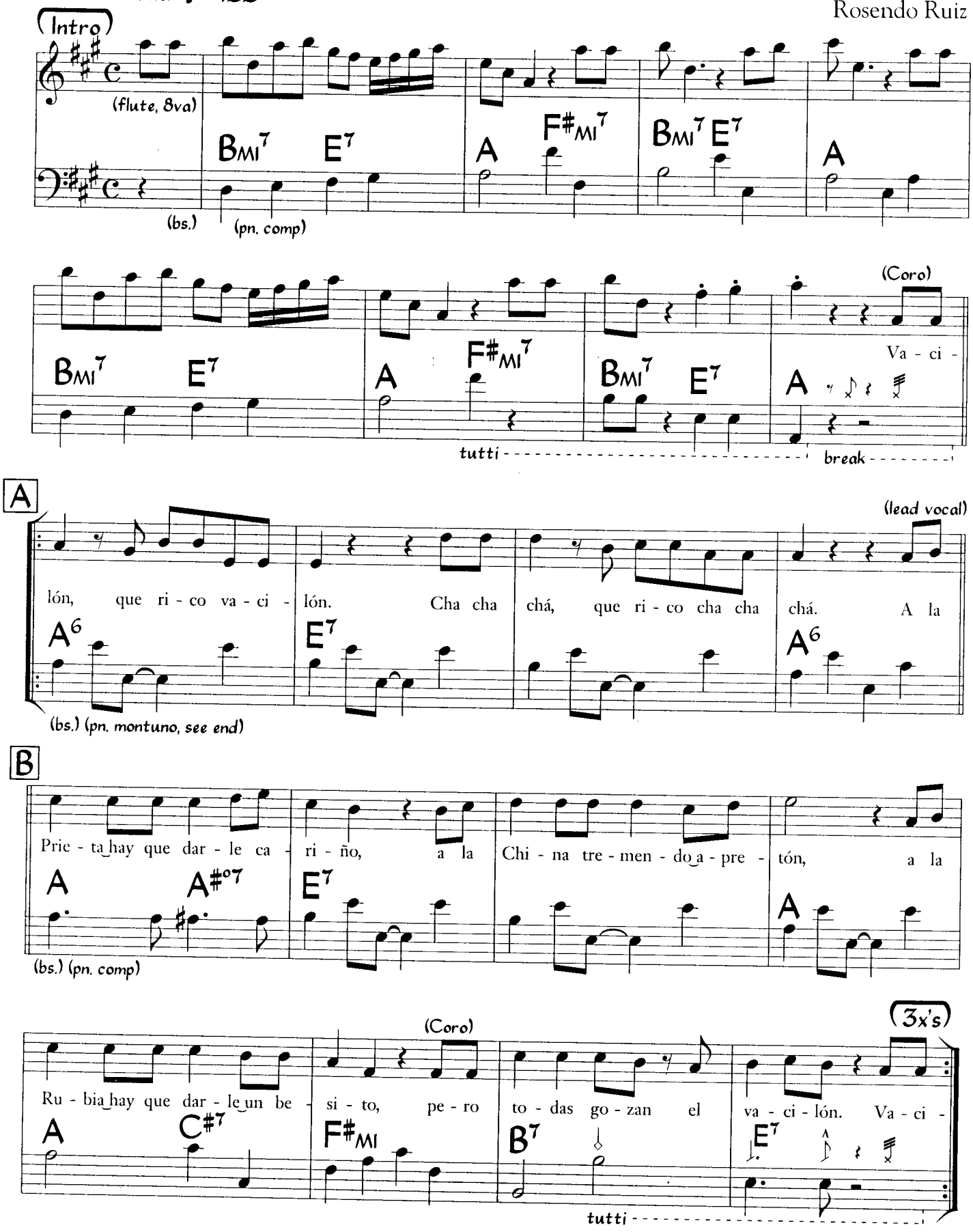


Note: 1st ending of Coda is optional.

Rico Vacilón

Cha-Cha-Chá ♩ = 122

Rosendo Ruiz



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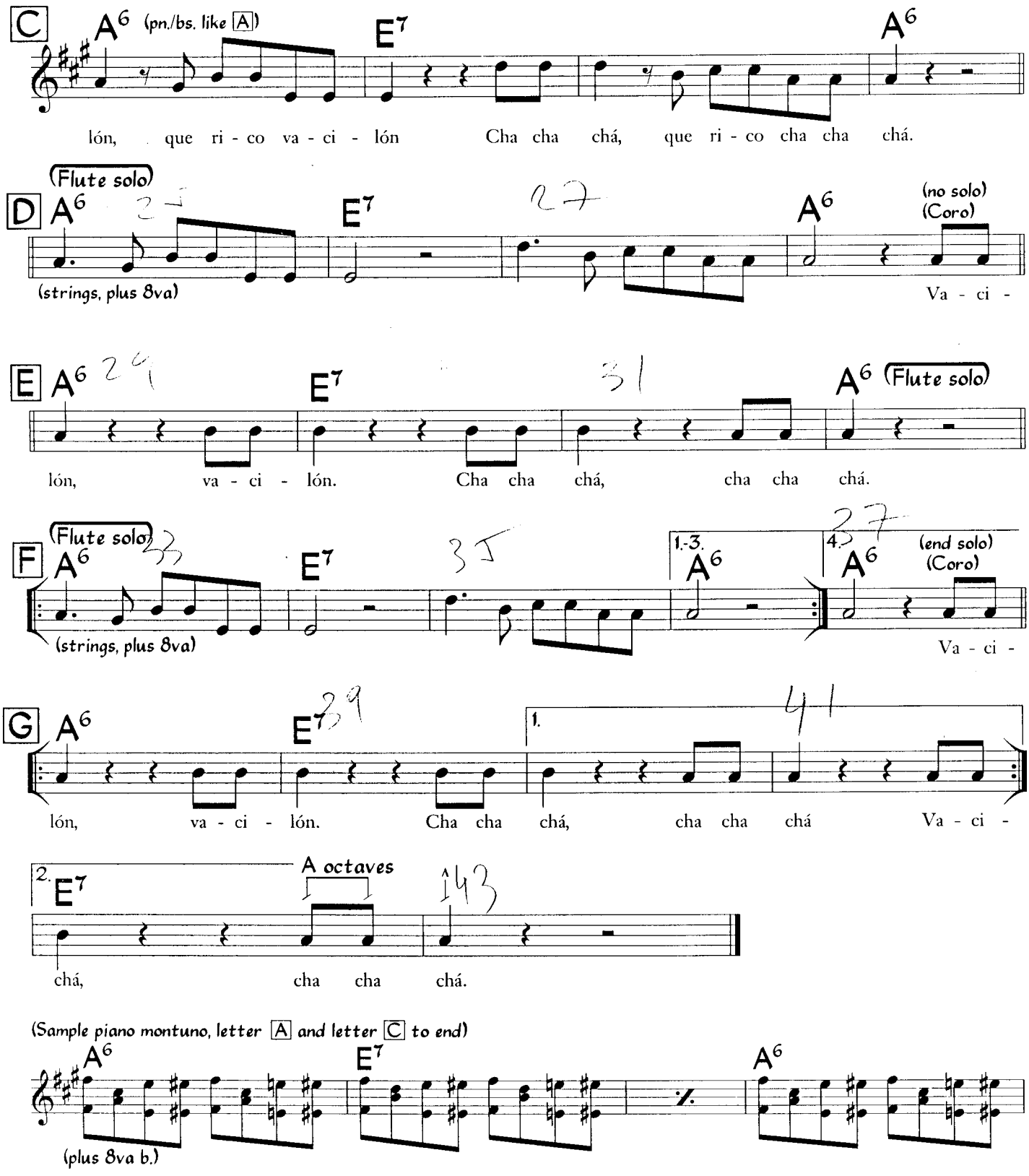


2nd verse (Letter B, 2nd x)

Unas sueñan con capa de armiño,
otras quieren un televisor,
hay algunas que piden castillo,
pero todas gozan el vacilón.

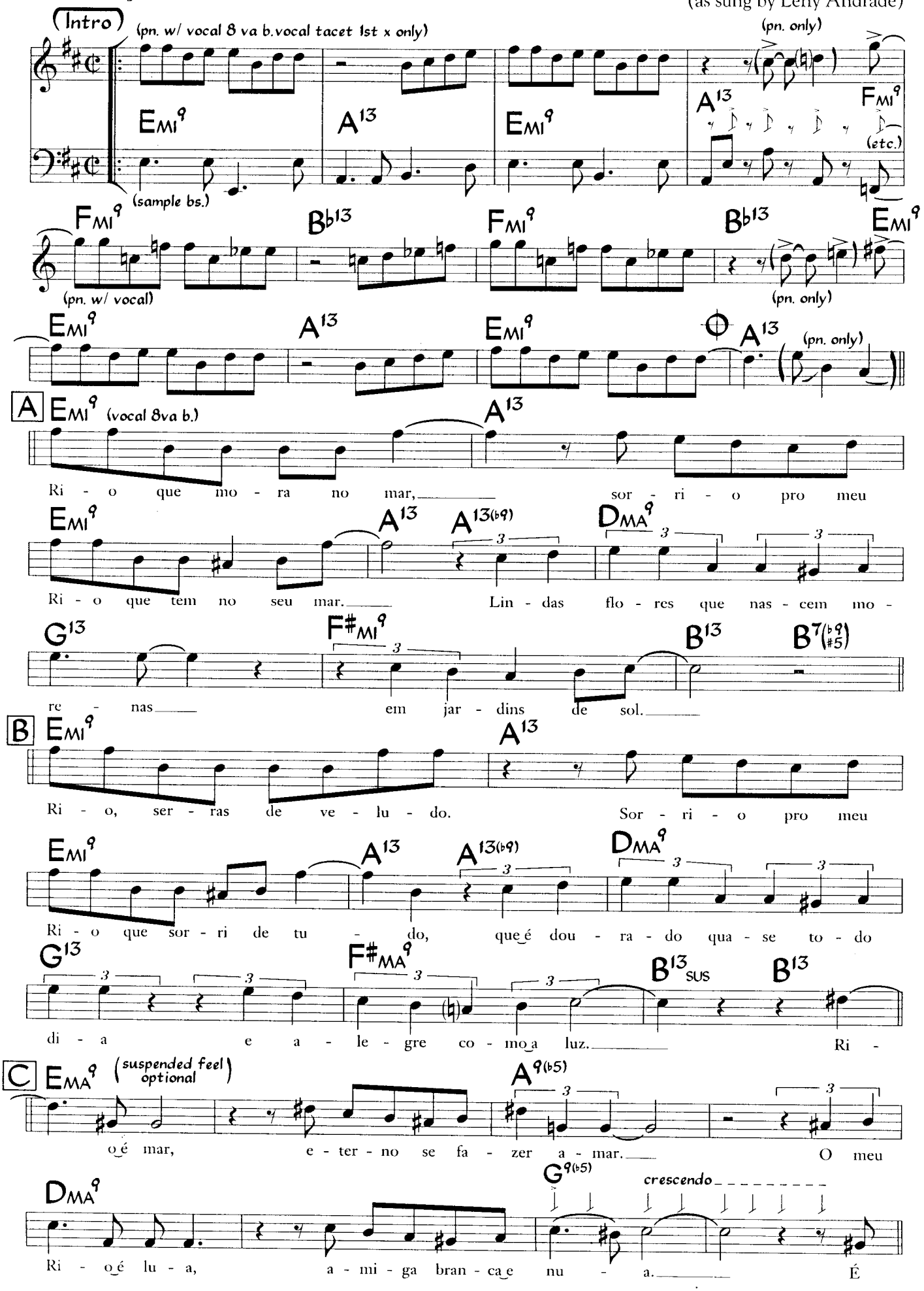
3rd Verse (Letter B, 3rd x)

Unas tienen la cara bonita,
otras tienen naríz de ratón,
las hay gordas, también delgaditas,
pero todas gozan el vacilón.

Rio

Roberto Menescal
Ronaldo Boscoli
(as sung by Leny Andrade)

Samba ♩= 96



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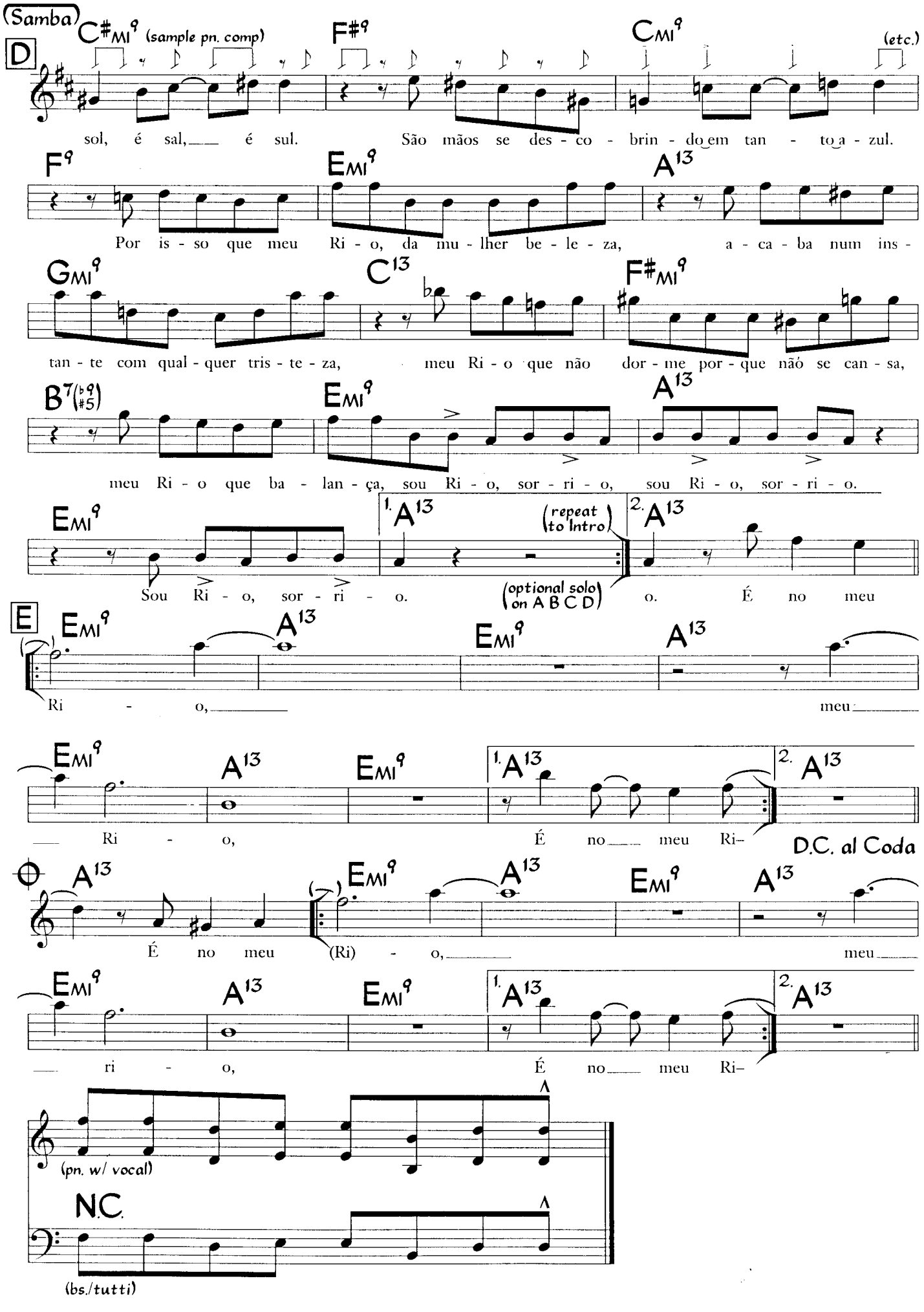
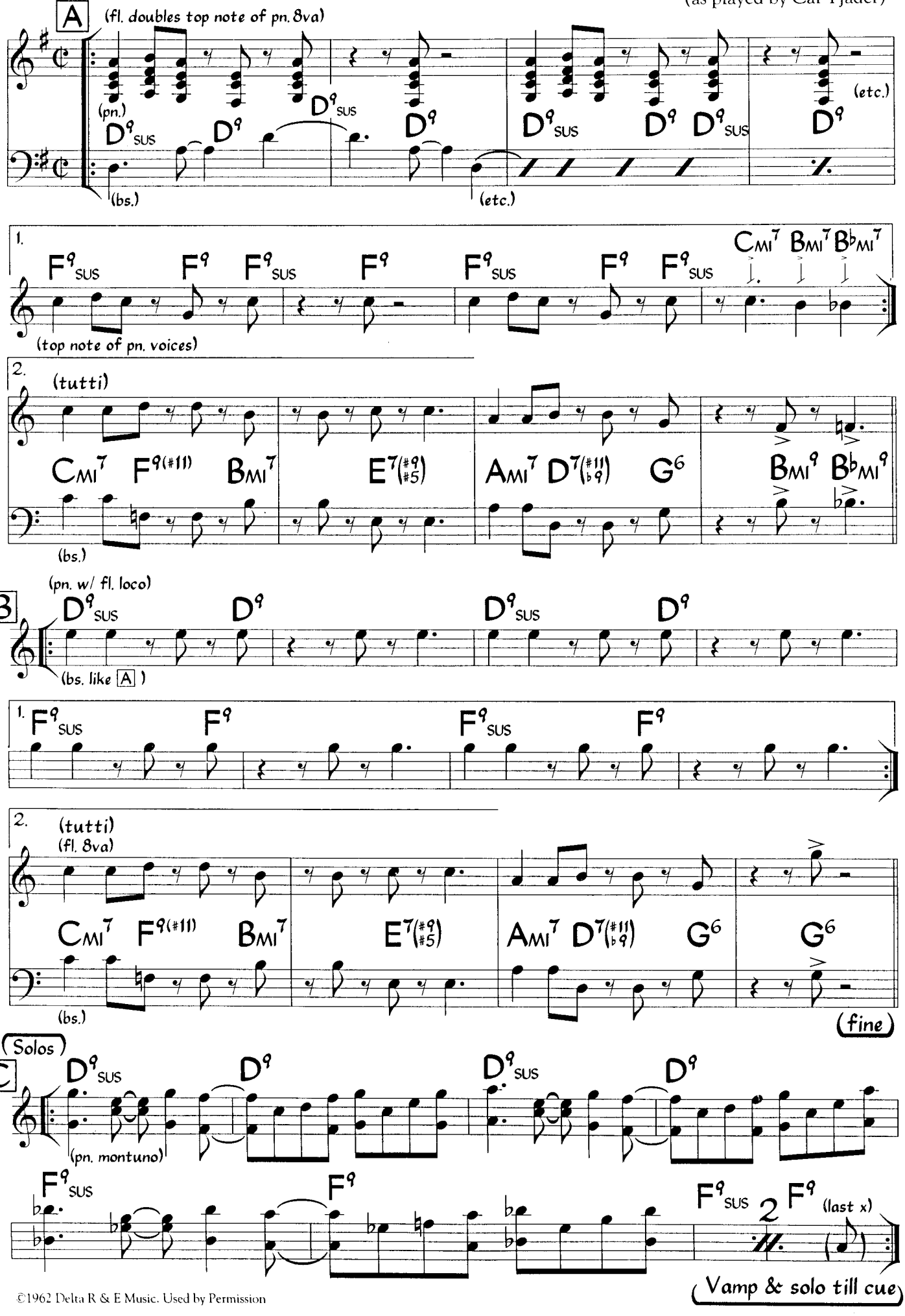

(Samba)
D
C#MI9 (sample pn. comp)
F#9
CMI9
(etc.)
sol, é sal, é sul. São mãos se des - co - brin - do em tan - to a - zul.
F9
EMI9
A13
Por is - so que meu Ri - o, da mu - lher be - le - za, a - ca - ba num ins -
GMI9
C13
F#MI9
tan - te com qual - quer tris - te - za, meu Ri - o que não dor - me por - que não se can - sa,
B7(b9 #5)
EMI9
A13
meu Ri - o que ba - lan - ça, sou Ri - o, sor - ri - o, sou Ri - o, sor - ri - o.
EMI9
1. A13
(repeat to Intro)
2. A13
Sou Ri - o, sor - ri - o.
(optional solo on A B C D)
o. É no meu
E
EMI9
A13
EMI9
A13
Ri - o, meu
EMI9
A13
EMI9
1. A13
2. A13
Ri - o, É no meu Ri-
D.C. al Coda
A13
EMI9
A13
EMI9
A13
É no meu (Ri) - o, meu
EMI9
A13
EMI9
1. A13
2. A13
ri - o, É no meu Ri-
(pn. w/ vocal)
N.C.
(bs./tutti)

Mambo ♩ = 114
(2-3 clave)

Sabor

João Donato
(as played by Cal Tjader)



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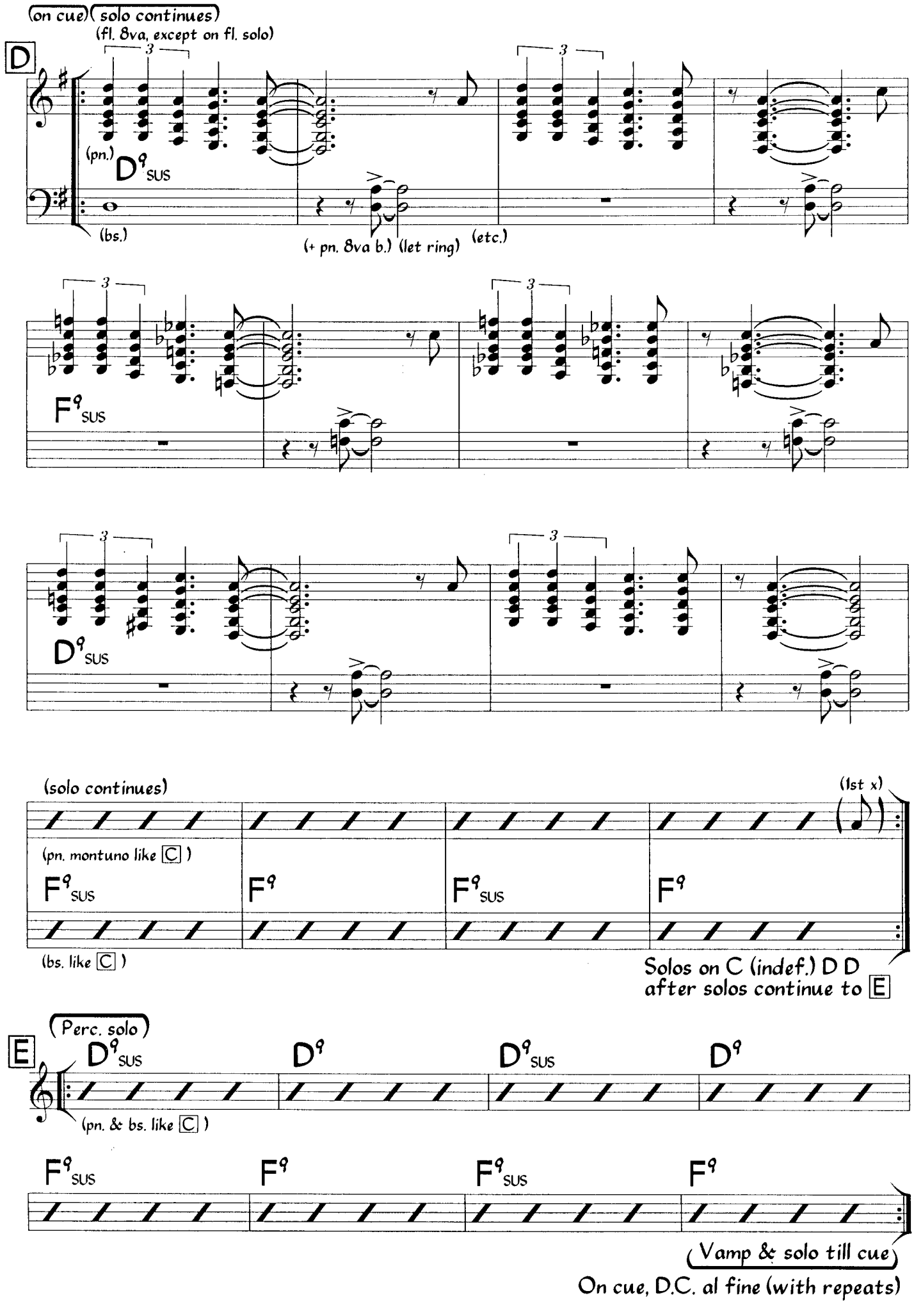
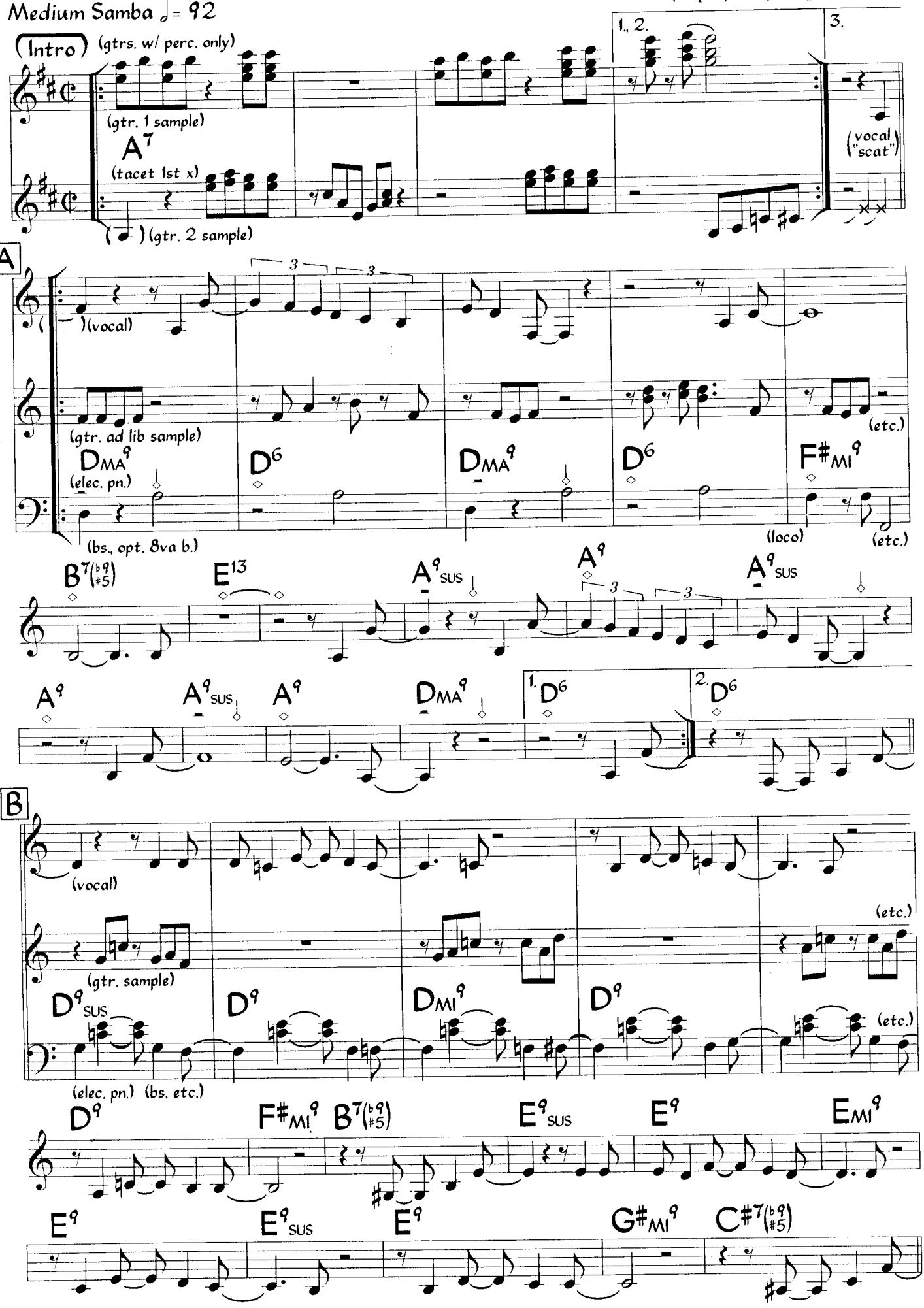

(on cue) (solo continues)
(fl. 8va, except on fl. solo)
D
(pn.)
D9SUS
(bs.)
(+ pn. 8va b.) (let ring)
(etc.)
F9SUS
D9SUS
(solo continues)
(1st x)
(pn. montuno like C)
F9SUS
F9
F9SUS
F9
(bs. like C)
Solos on C (indef.) D D
after solos continue to E
(Perc. solo)
E
D9SUS
D9
D9SUS
D9
(pn. & bs. like C)
F9SUS
F9
F9SUS
F9
(Vamp & solo till cue)
On cue, D.C. al fine (with repeats)

Sambadouro

Ivan Lins & Vitor Martins
(as played by Sergio Mendes)

Medium Samba ♩= 92



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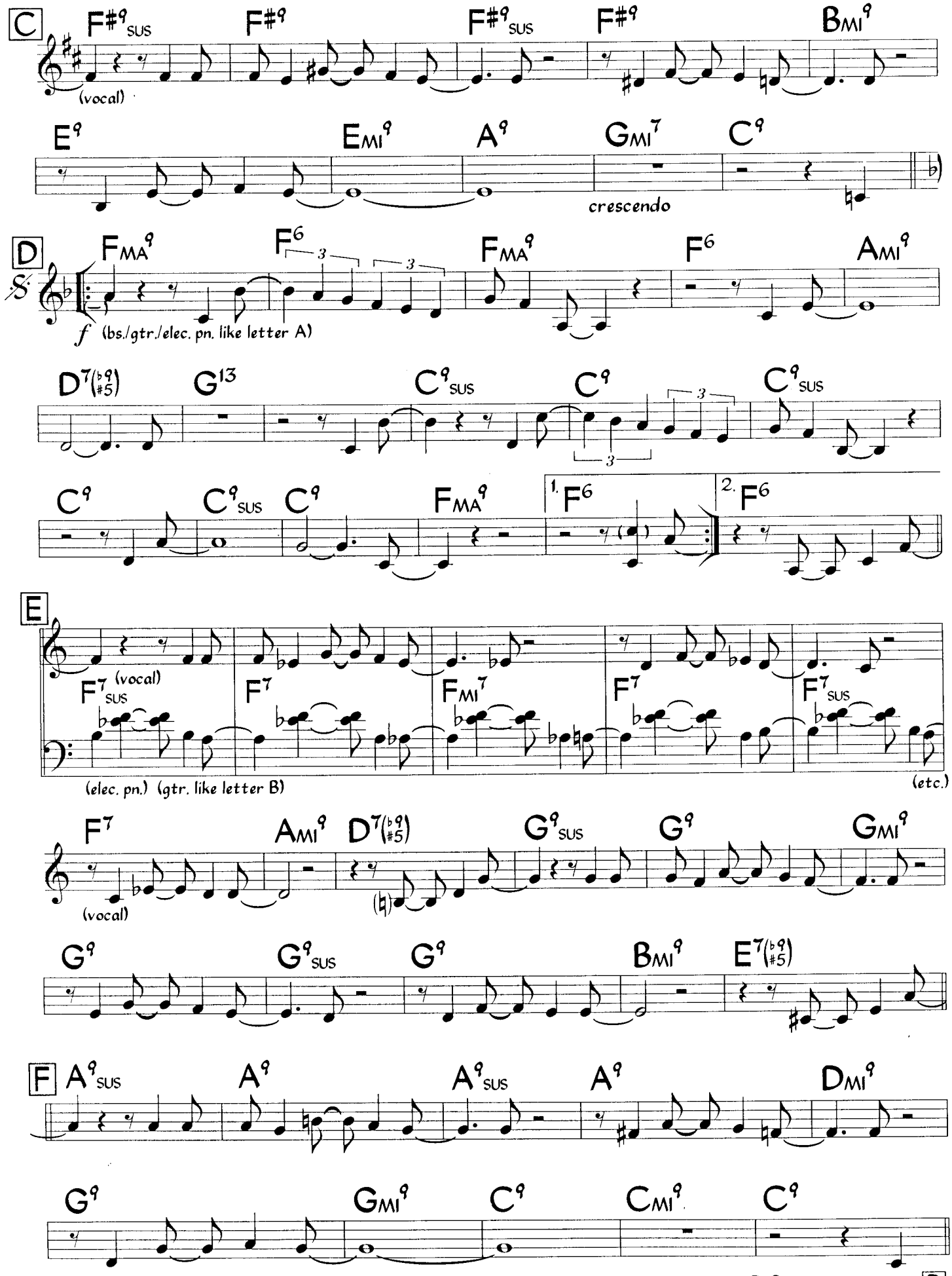
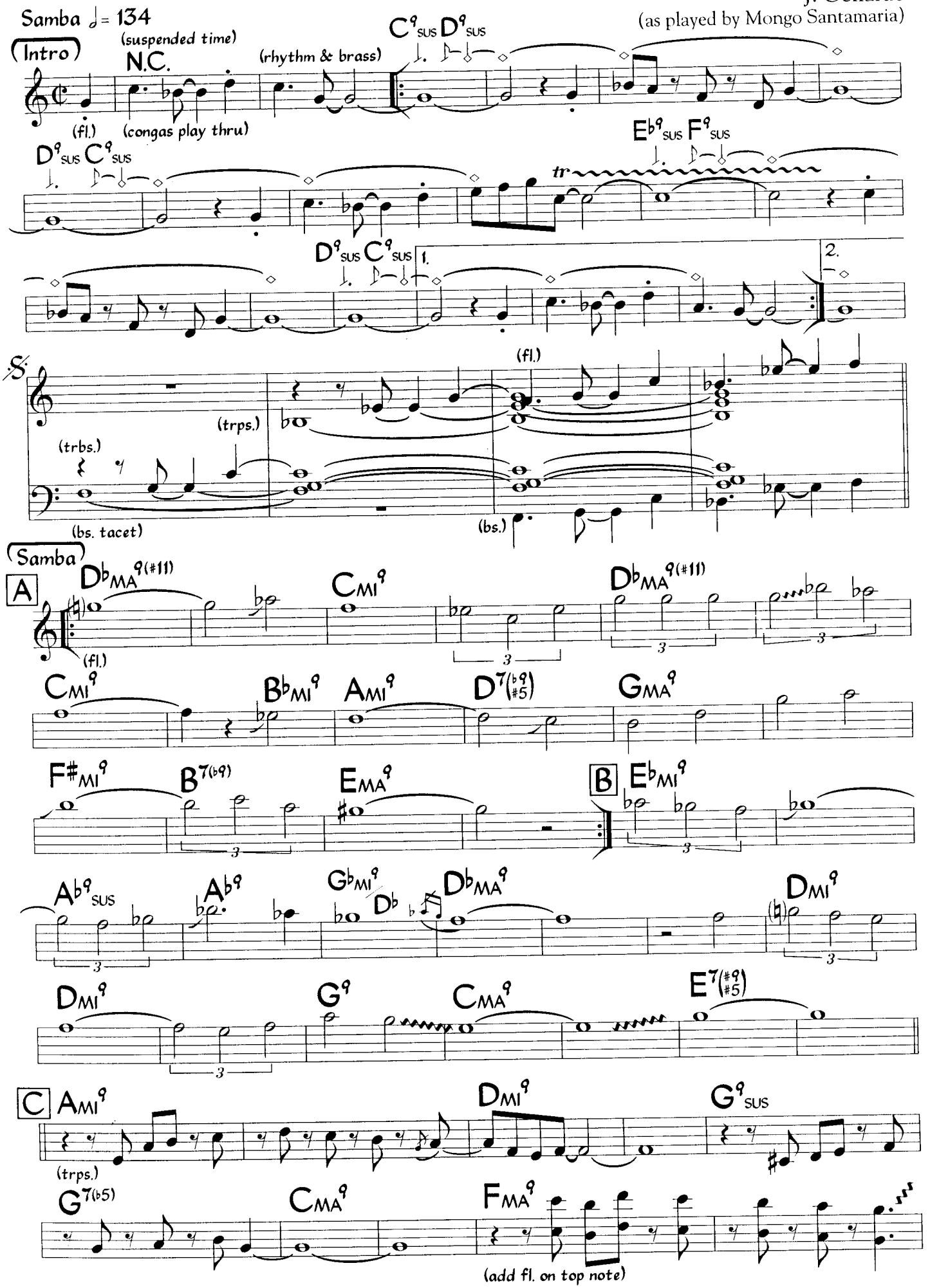


Guitar sounds one octave lower than written.
Note: This is sung, but without a lyric.

D.S., vamp out on D
(with 1st ending)

Sambita

Justo Almario
J. Gellardo
(as played by Mongo Santamaria)



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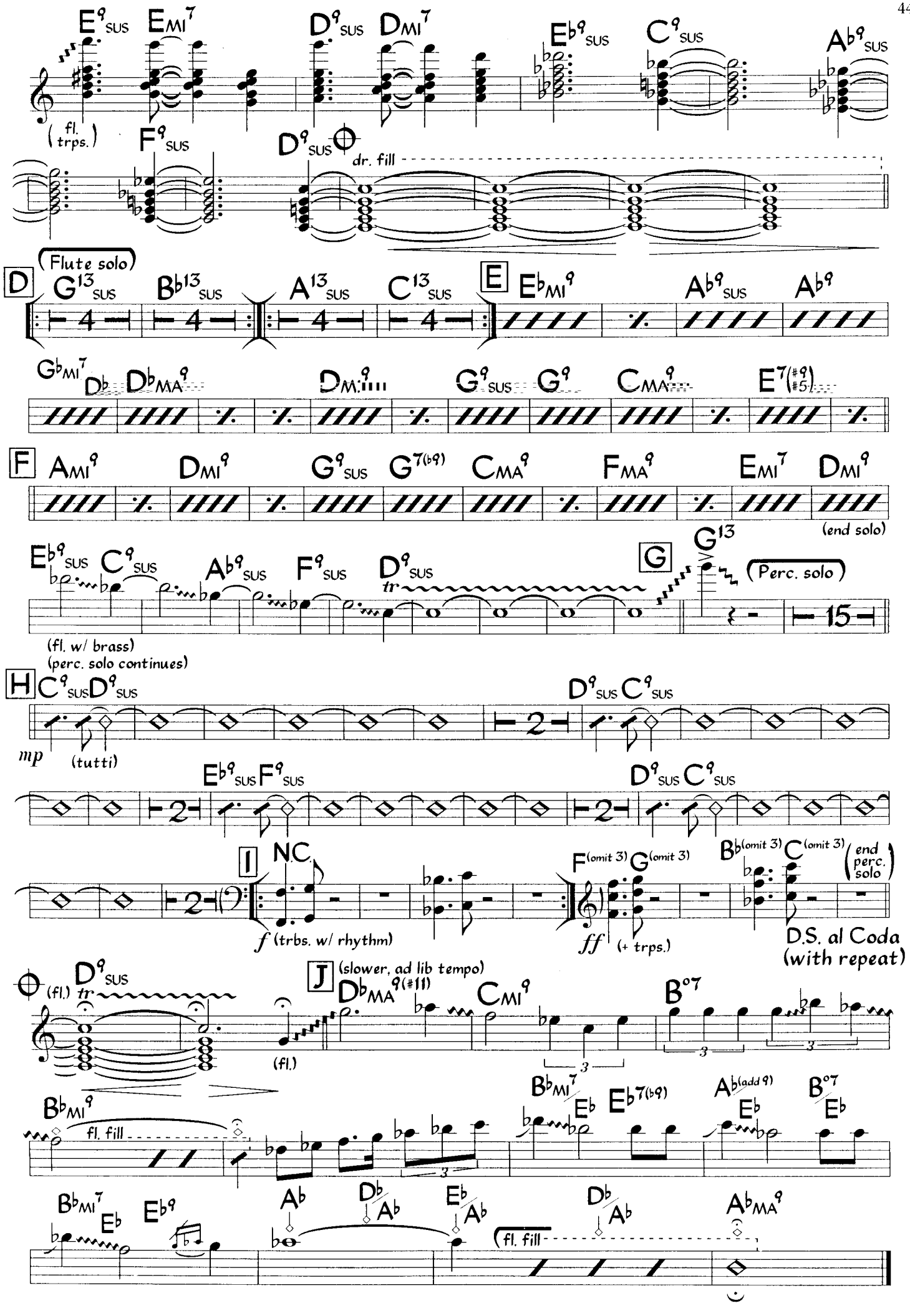
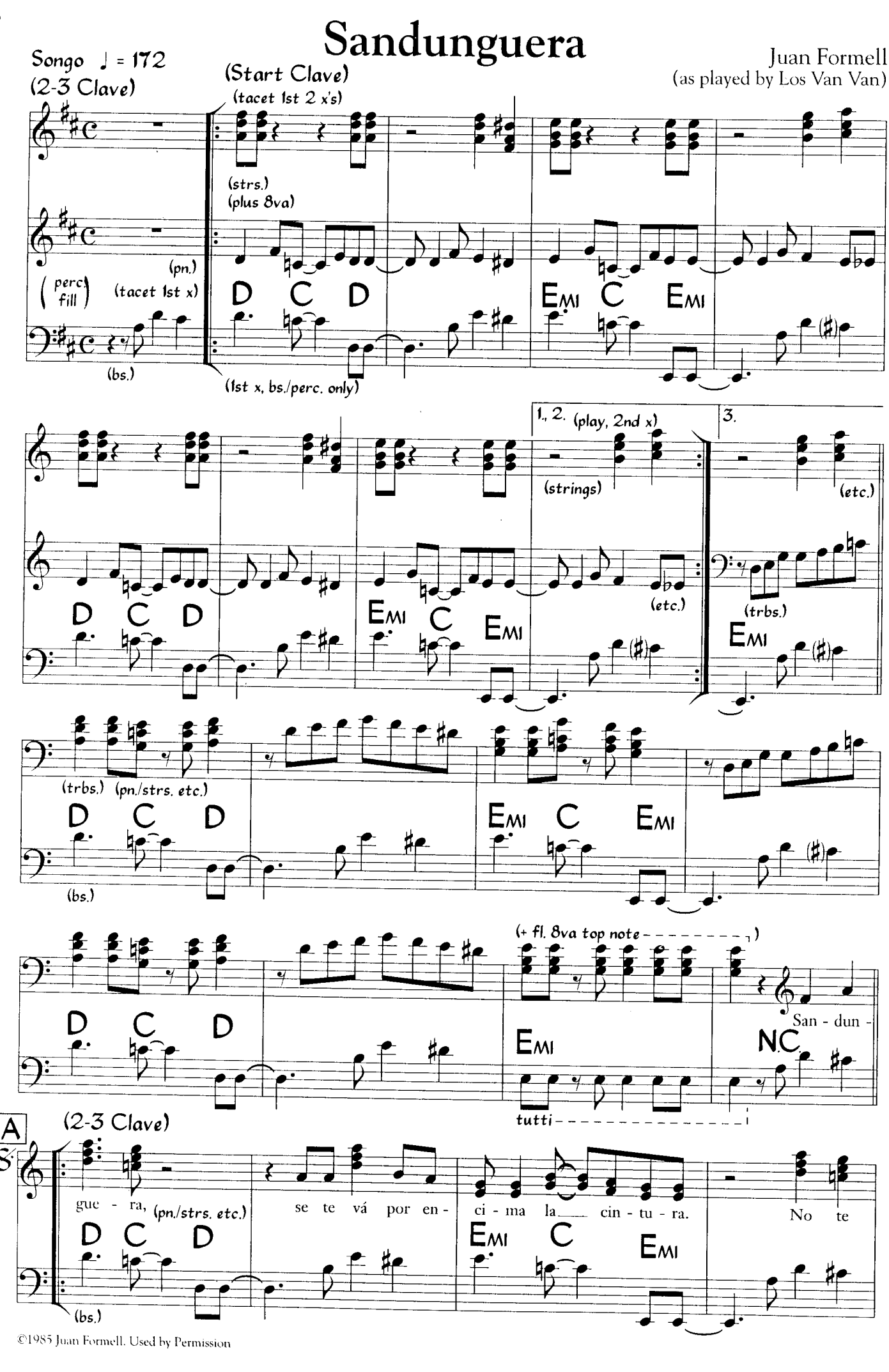

E9SUS EMI7 D9SUS DMI7 Eb9SUS C9SUS Ab9SUS
(fl. trps.)
F9SUS D9SUS dr. fill
D (Flute solo) G13SUS Bb13SUS A13SUS C13SUS E EbMI9 Ab9SUS Ab9
GbMI7 Db DbMA9 DM9 G9SUS G9 CMA9 E7(#9)(#5)
F AMI9 DMI9 G9SUS G7(b9) CMA9 FMA9 EMI7 DMI9
(end solo)
Eb9SUS C9SUS Ab9SUS F9SUS D9SUS tr G G13 (Perc. solo) 15
(fl. w/ brass)
(perc. solo continues)
H C9SUS D9SUS D9SUS C9SUS
mp (tutti)
Eb9SUS F9SUS D9SUS C9SUS
I N.C. F(omit 3) G(omit 3) Bb(omit 3) C(omit 3) (end perc. solo)
f (trbs. w/ rhythm) ff (+ trps.)
D.S. al Coda (with repeat)
(fl.) D9SUS tr J (slower, ad lib tempo) DbMA9(#11) CMI9 B°7
(fl.)
BbMI9 fl. fill BbMI7 Eb Eb7(b9) Ab(add 9) Eb B°7 Eb
BbMI7 Eb Eb9 Ab Db/Ab Eb/Ab Db/Ab AbMA9
fl. fill

Sandunguera

Juan Formell
(as played by Los Van Van)



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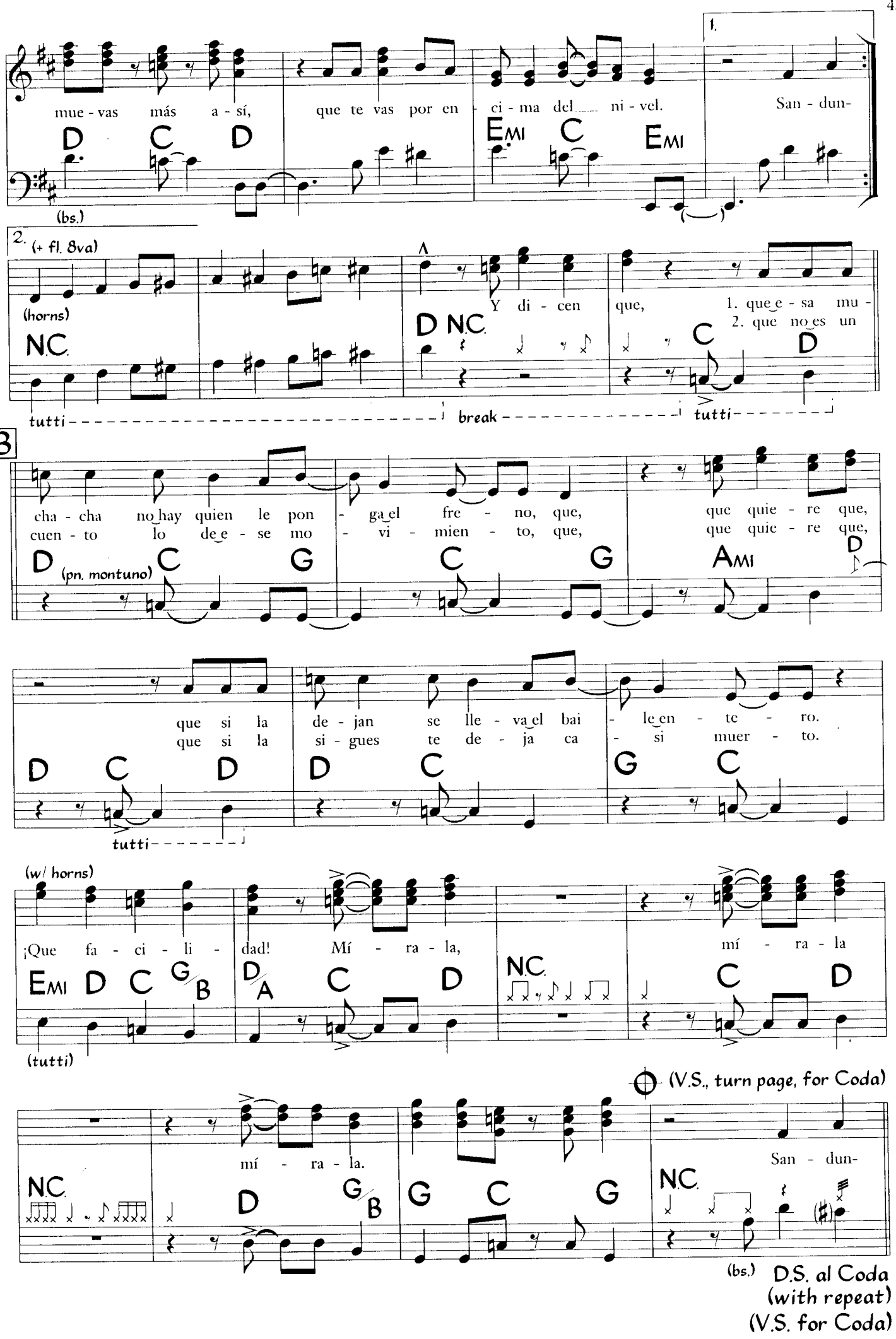
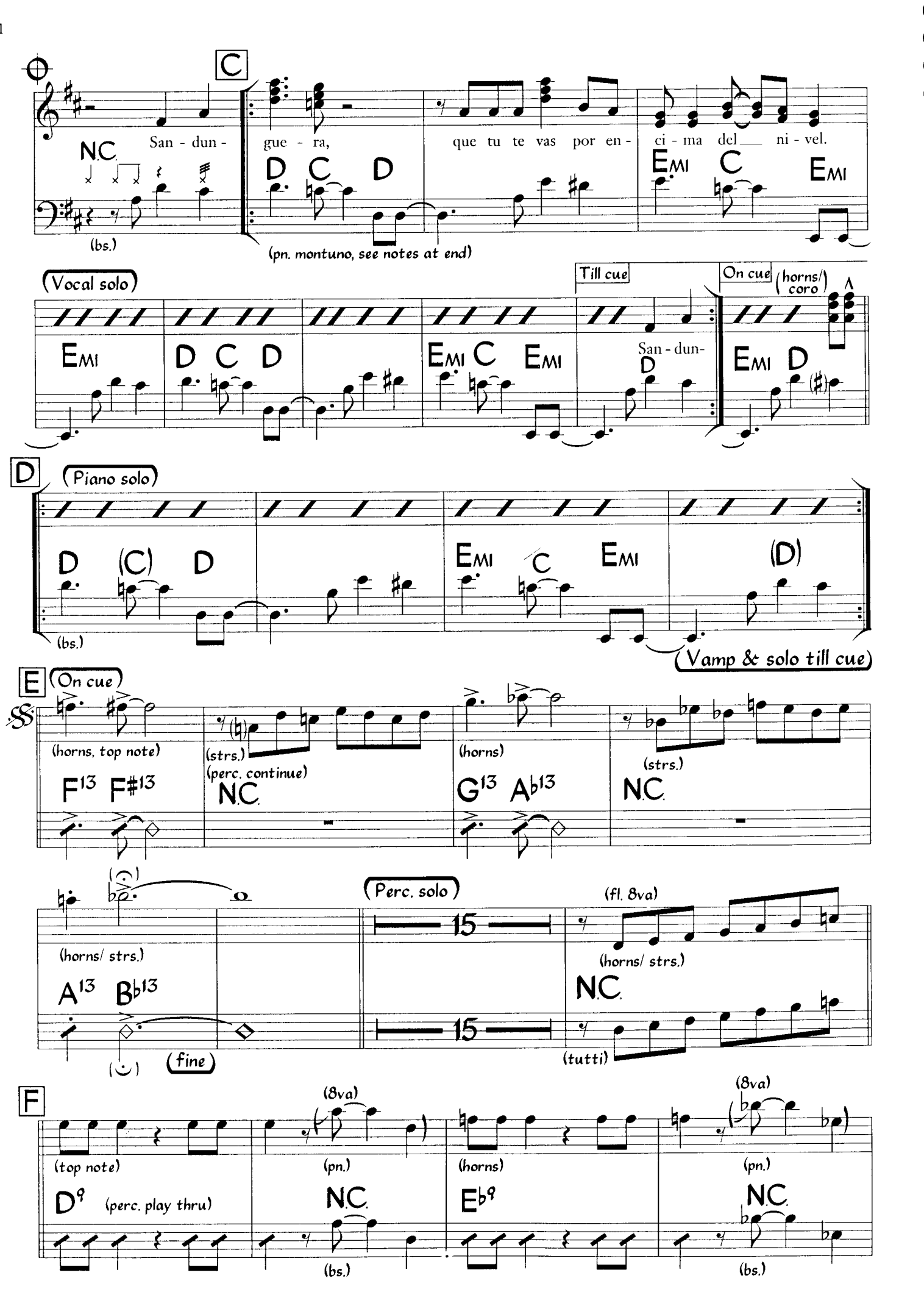
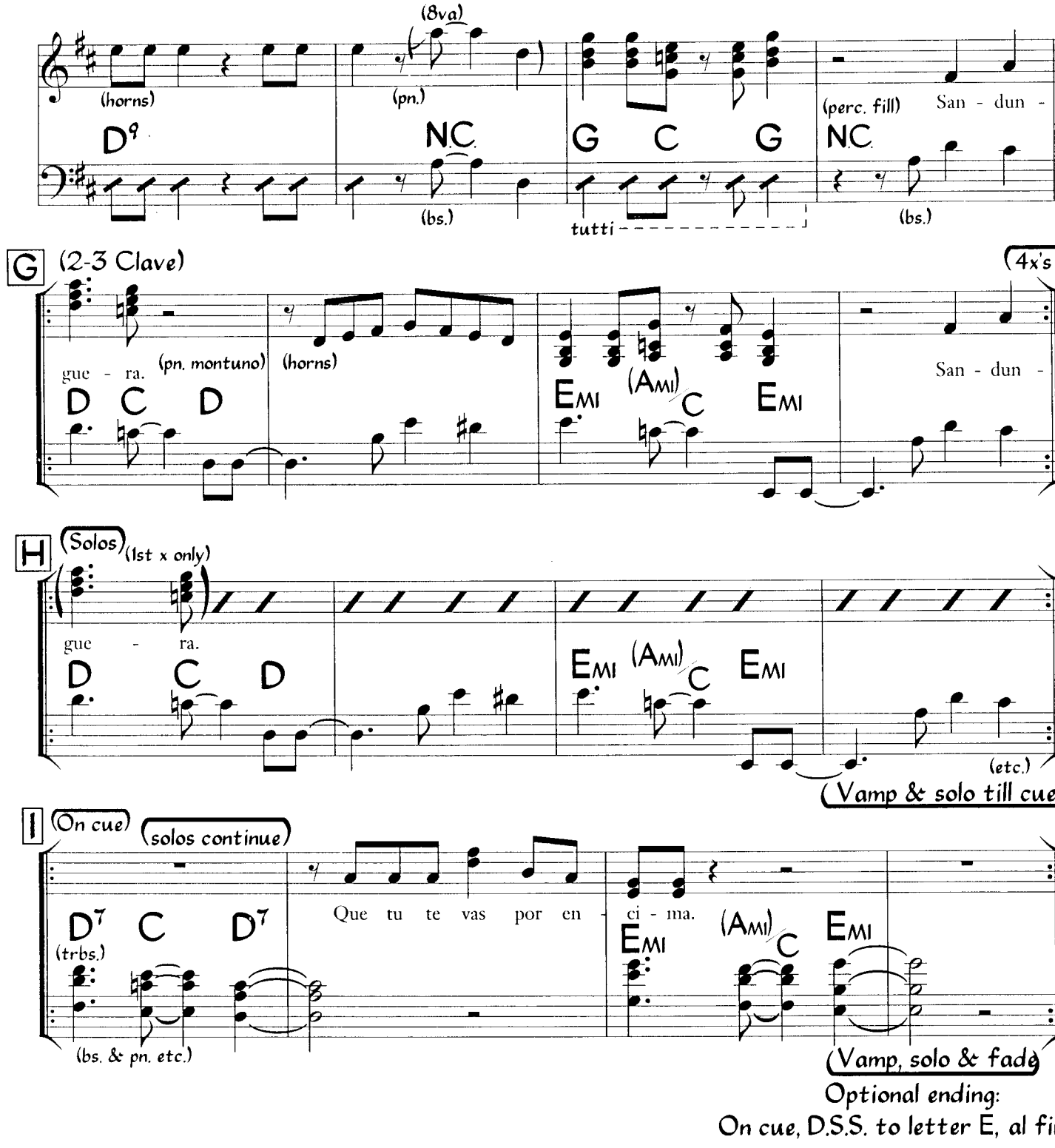
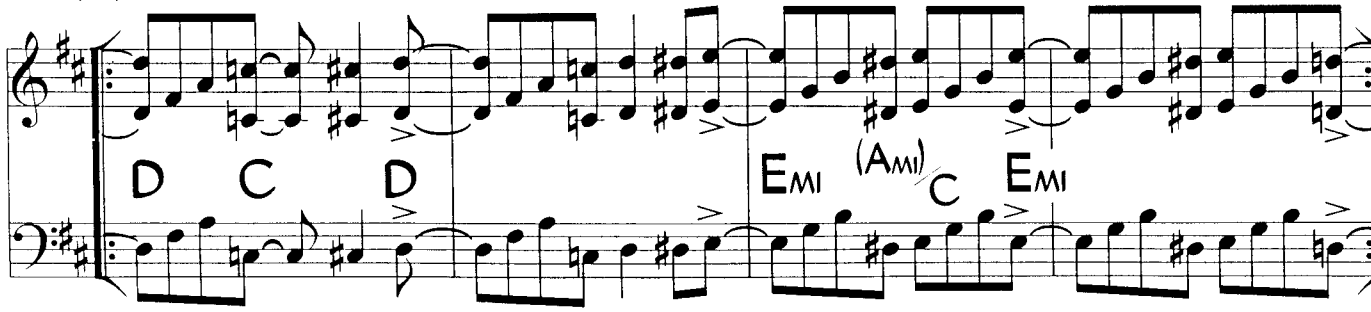

1.
mue - vas más a - sí, que te vas por en - ci - ma del ni - vel. San - dun-
D C D EMI C EMI
(bs.)
2. (+ fl. 8va)
(horns)
N.C.
A
Y di - cen que, 1. que e - sa mu -
2. que no es un
D N.C. C D
tutti break tutti
B
cha - cha no hay quien le pon - ga el fre - no, que, que quie - re que,
cuen - to lo de e - se mo - vi - mien - to, que, que quie - re que,
D (pn. montuno) C G C G AMI D
que si la de - jan se lle - va el bai - le en - te - ro.
que si la si - gues te de - ja ca - si muer - to.
D C D D C G C
tutti
(w/ horns)
¡Que fa - ci - li - dad! Mí - ra - la, mí - ra - la
EMI D C G/B D/A C D N.C. C D
(tutti)
(V.S., turn page, for Coda)
mí - ra - la.
N.C. D G/B G C G N.C.
San - dun-
(bs.)
D.S. al Coda
(with repeat)
(V.S. for Coda)


C
N.C.
San - dun -
gue - ra,
que tu te vas por en -
ci - ma del ni - vel.
D C D
Emi C Emi
(bs.)
(pn. montuno, see notes at end)
(Vocal solo)
Till cue
On cue
(horns/ coro)
Emi
D C D
Emi C Emi
San - dun-
D
Emi D
D
(Piano solo)
D (C) D
Emi C Emi
(D)
(bs.)
(Vamp & solo till cue)
E
(On cue)
(horns, top note)
F13 F#13
(strs.)
(perc. continue)
N.C.
(horns)
G13 Ab13
(strs.)
N.C.
(horns/ strs.)
A13 Bb13
(fine)
(Perc. solo)
15
15
(fl. 8va)
(horns/ strs.)
N.C.
(tutti)
F
(top note)
D9
(perc. play thru)
(8va)
(pn.)
N.C.
(bs.)
(horns)
Eb9
(8va)
(pn.)
N.C.
(bs.)



Chords in parentheses may be ignored by soloists and piano montuno.

Sample piano at letters C, G, etc.

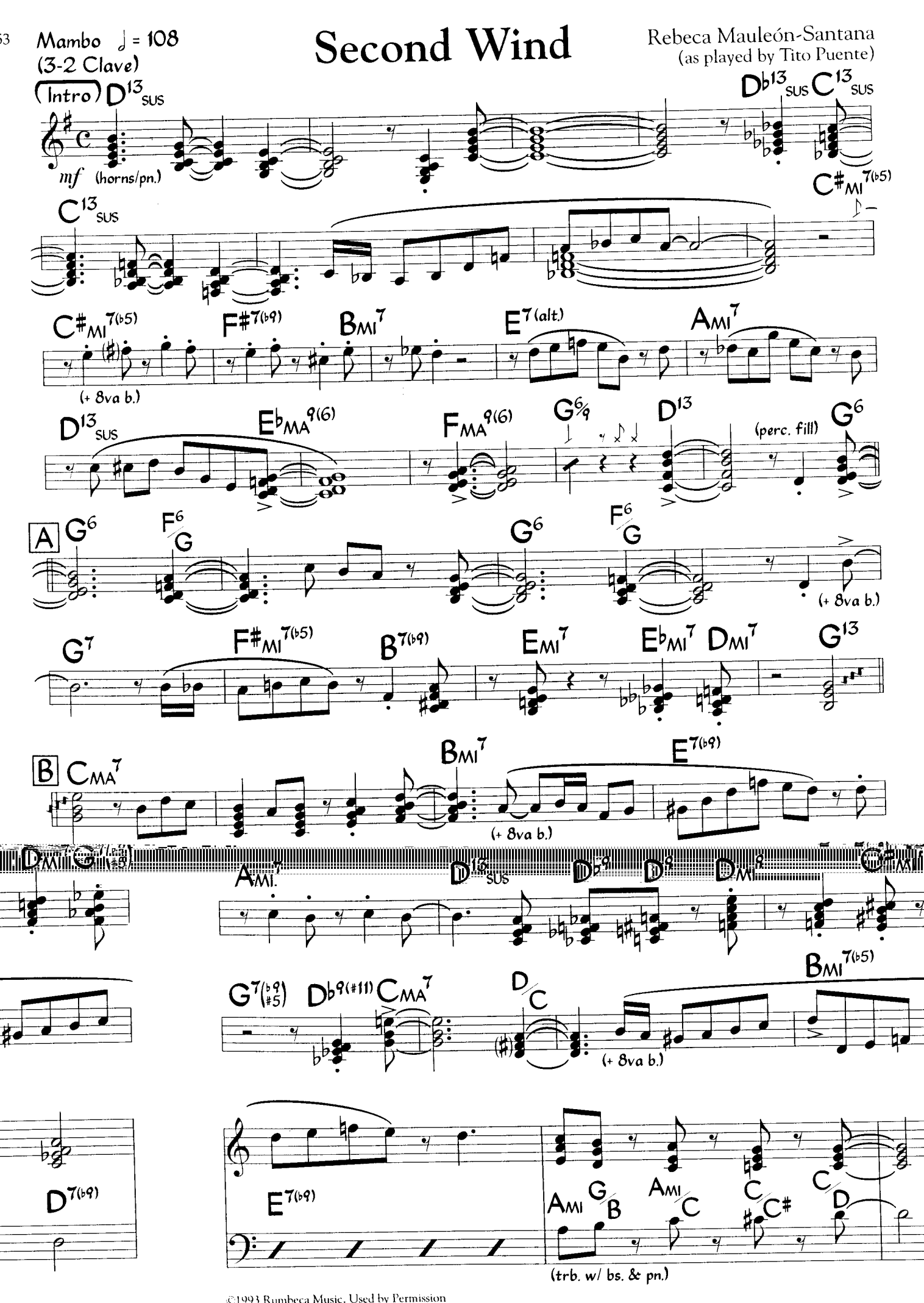


53

Mambo ♩ = 108
(3-2 Clave)

Second Wind

Rebeca Mauleón-Santana
(as played by Tito Puente)



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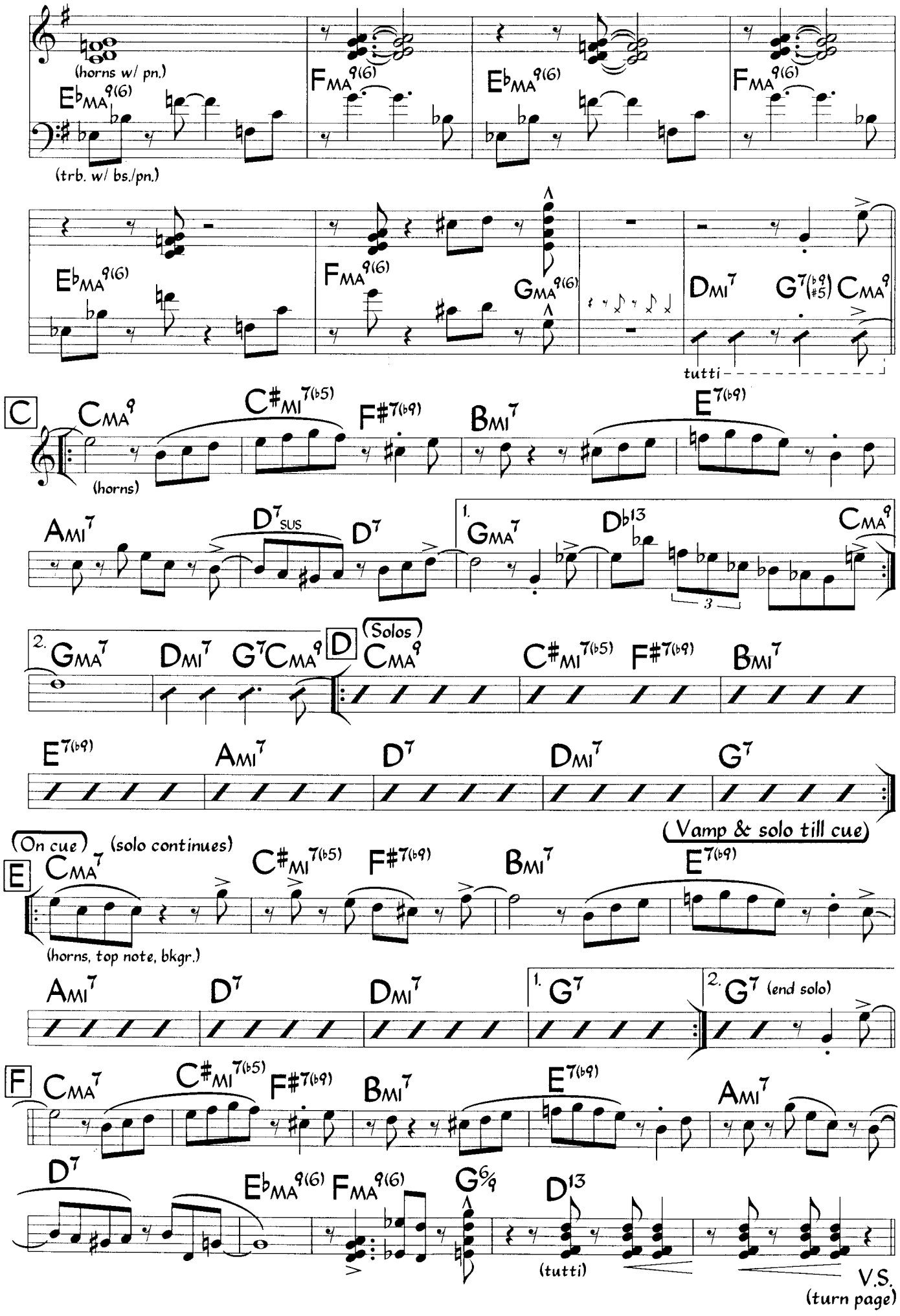
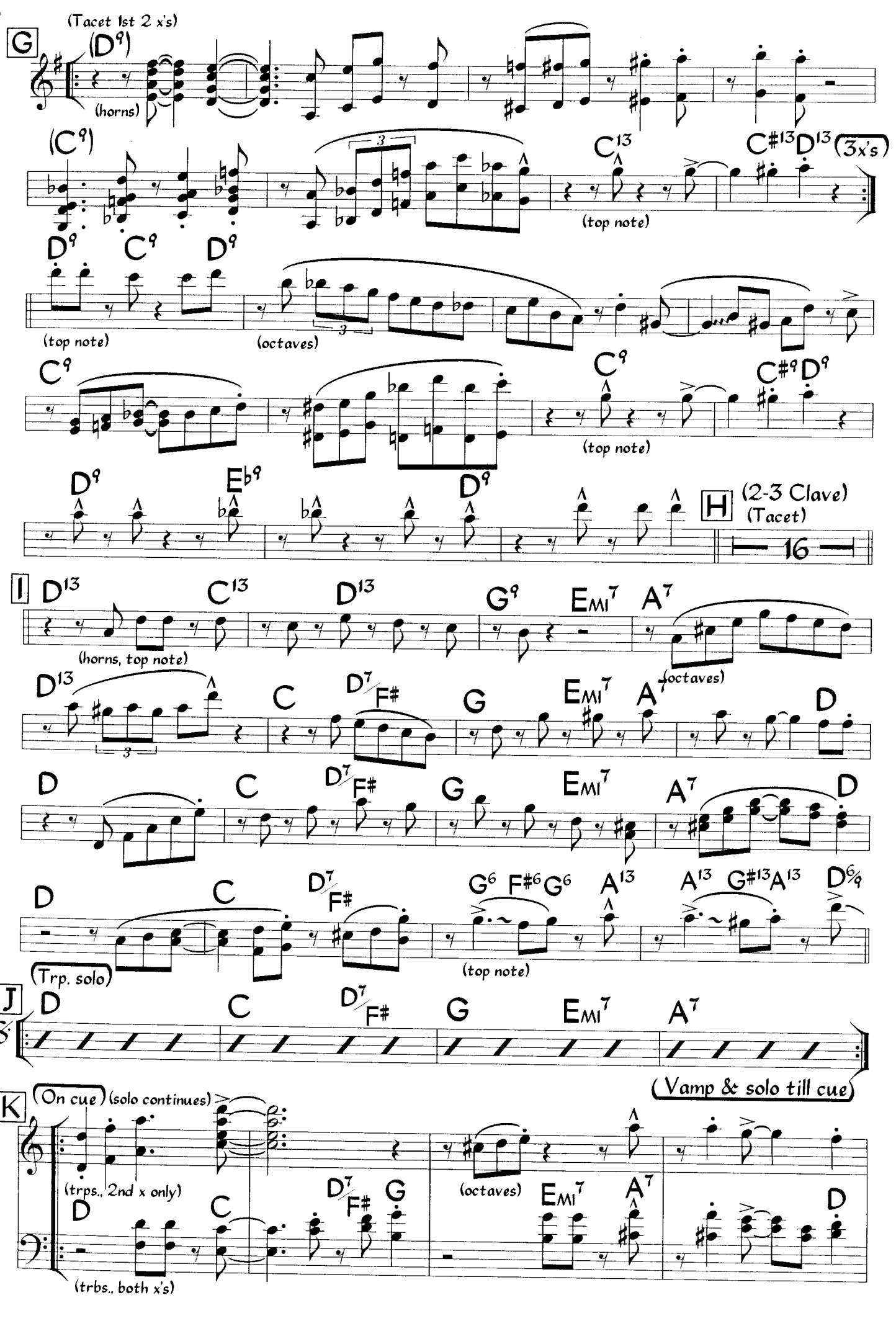
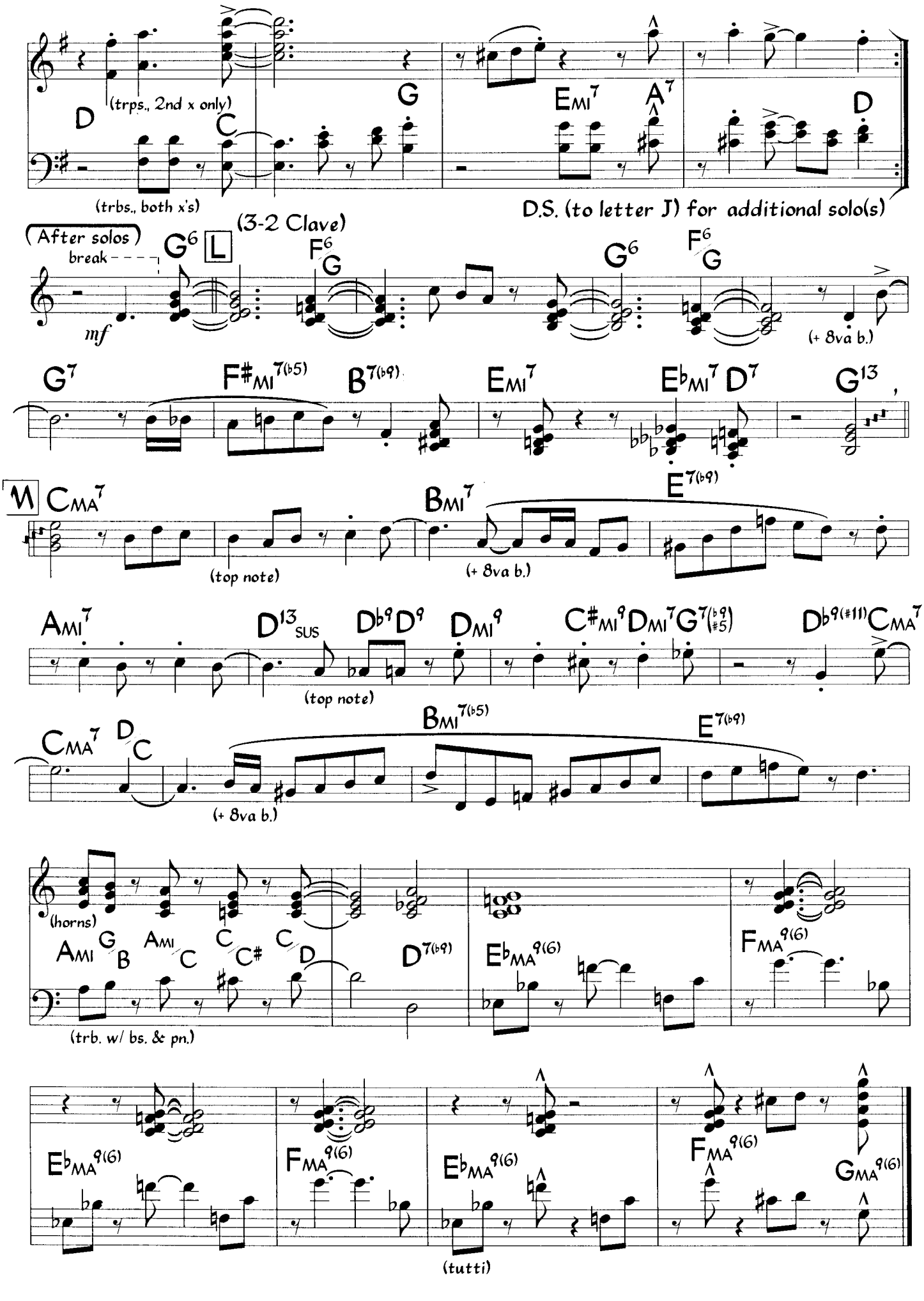
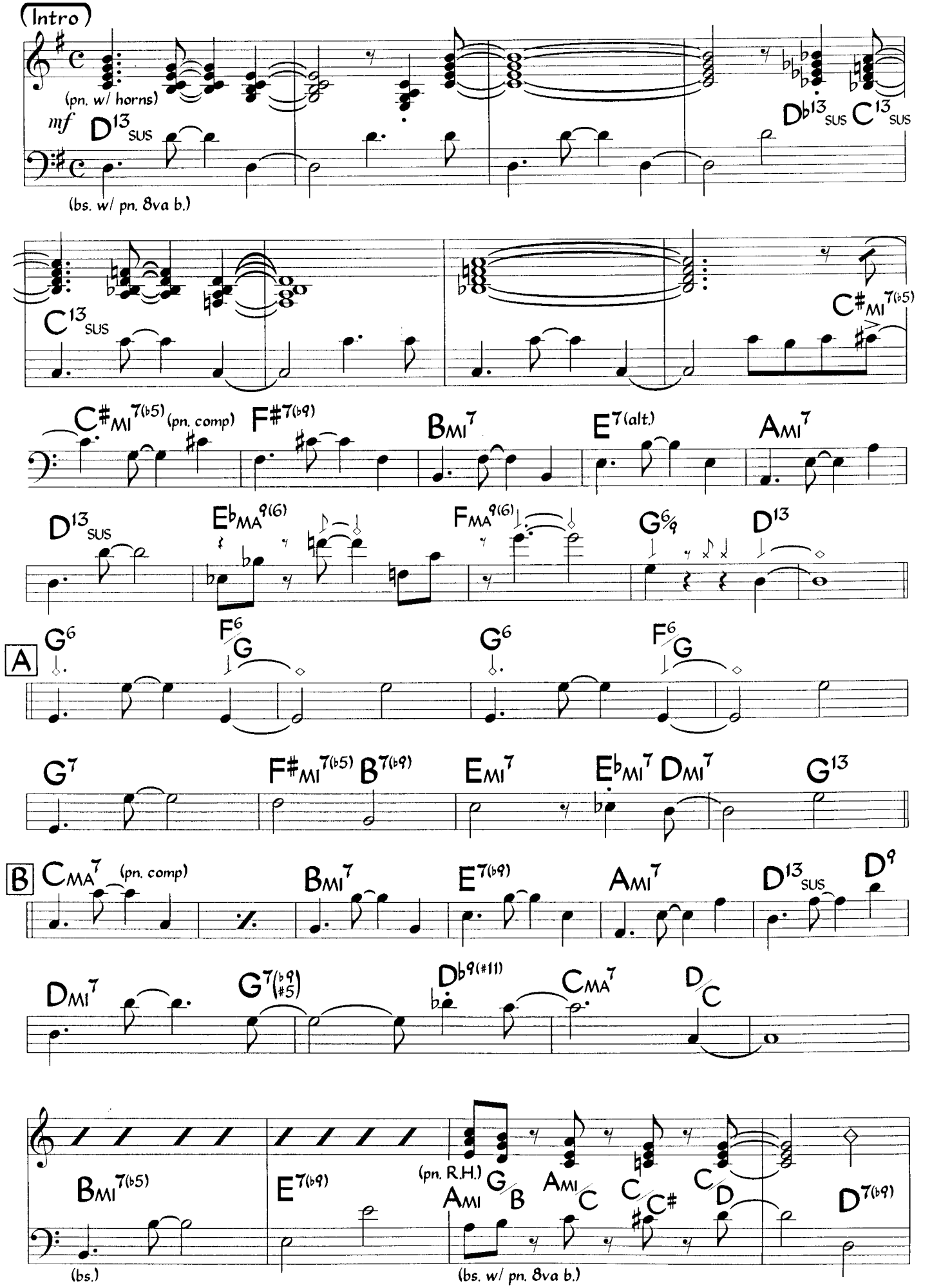

(horns w/ pn.)
E♭MA9(6)
FMA9(6)
E♭MA9(6)
FMA9(6)
(trb. w/ bs./pn.)
E♭MA9(6)
FMA9(6)
GMA9(6)
DMI7
G7(♭9 #5)
CMA9
tutti
C
CMA9
C♯MI7(♭5)
F♯7(♭9)
BMI7
E7(♭9)
(horns)
AMI7
D7SUS
D7
1.
GMA7
D♭13
CMA9
2.
GMA7
DMI7
G7CMA9
D
Solos
CMA9
C♯MI7(♭5)
F♯7(♭9)
BMI7
E7(♭9)
AMI7
D7
DMI7
G7
(Vamp & solo till cue)
(On cue)
(solo continues)
E
CMA7
C♯MI7(♭5)
F♯7(♭9)
BMI7
E7(♭9)
(horns, top note, bkgr.)
AMI7
D7
DMI7
1.
G7
2.
G7 (end solo)
F
CMA7
C♯MI7(♭5)
F♯7(♭9)
BMI7
E7(♭9)
AMI7
D7
E♭MA9(6)
FMA9(6)
G6/9
D13
(tutti)
V.S.
(turn page)

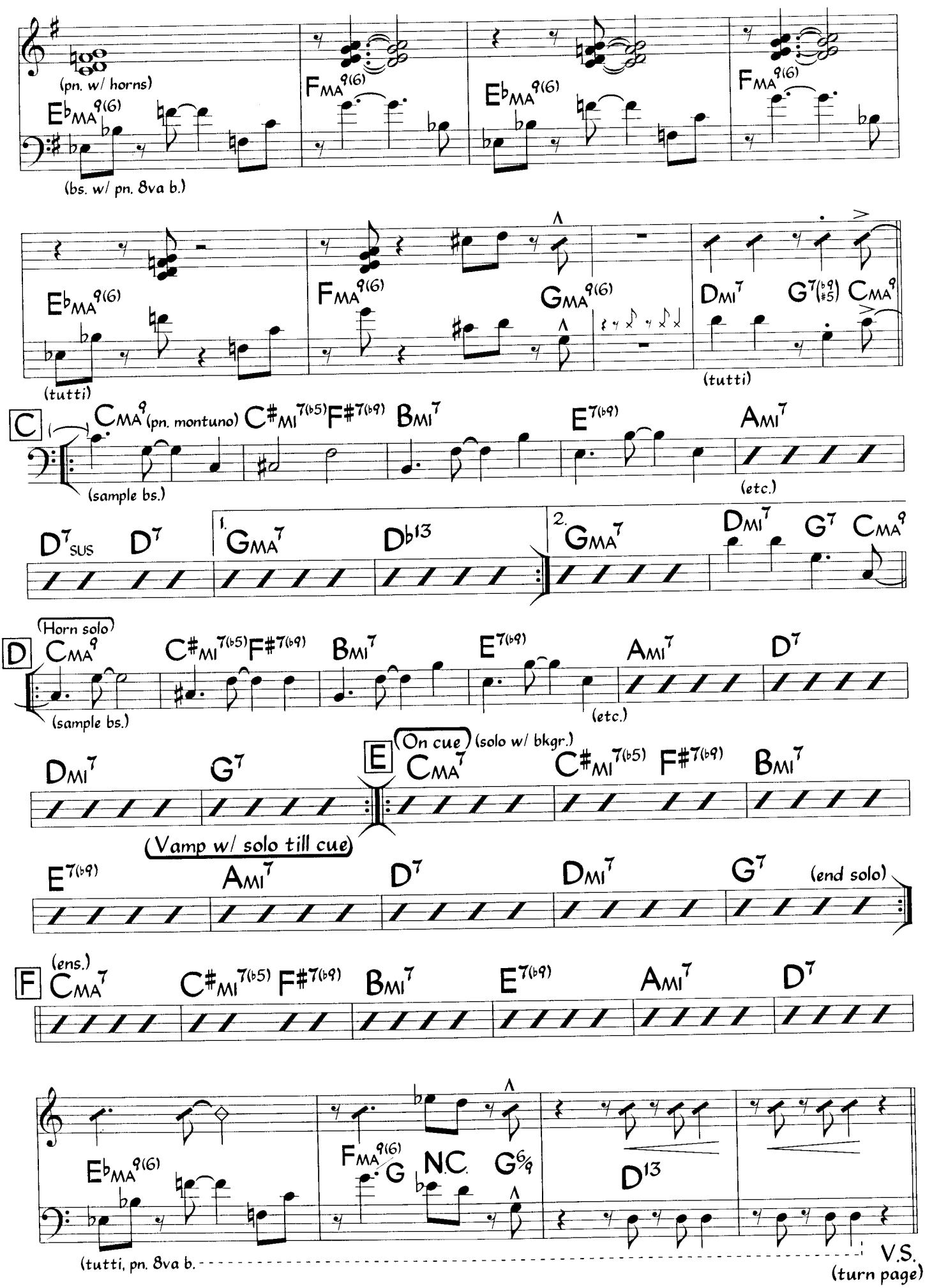

(Tacet 1st 2 x's)
G
(D9)
(horns)
(C9)
C13
C#13D13
(3x's)
(top note)
D9 C9 D9
(top note)
(octaves)
C9
C9
C#9D9
(top note)
D9 Eb9 D9
H
(2-3 Clave)
(Tacet)
16
I
D13 C13 D13 G9 EMI7 A7
(horns, top note)
(octaves)
D13 C D7/F# G EMI7 A D
D C D7/F# G EMI7 A7 D
D C D7/F# G6 F#6G6 A13 A13 G#13A13 D6/9
(top note)
(Trp. solo)
J
D C D7/F# G EMI7 A7
(Vamp & solo till cue)
K
On cue
(solo continues)
(trps., 2nd x only)
(octaves)
D C D7/F# G EMI7 A7 D
(trbs., both x's)

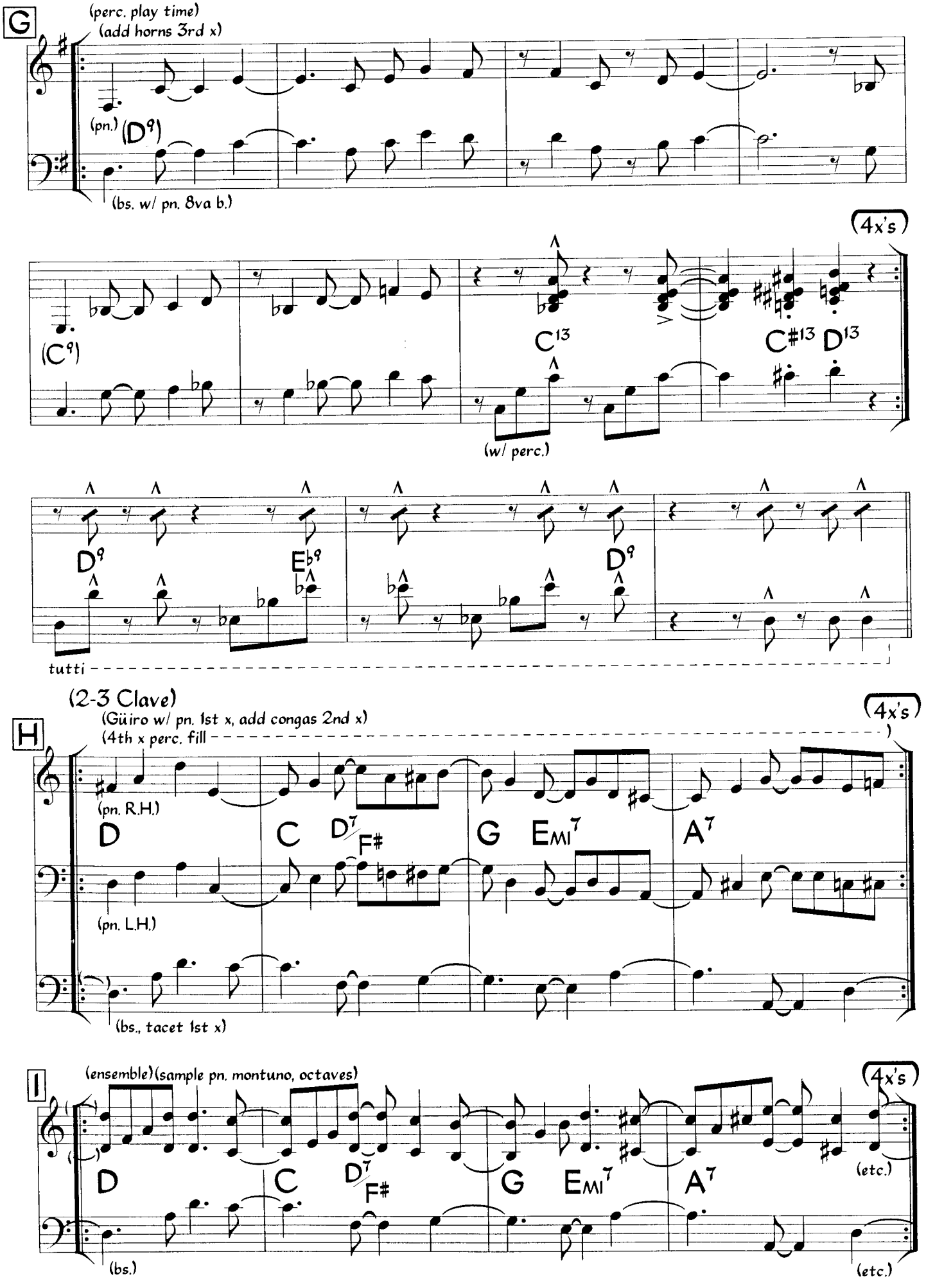

D
(trps., 2nd x only)
C
G
EMI7
A7
D
(trbs., both x's)
D.S. (to letter J) for additional solo(s)
After solos
break
G6
L
(3-2 Clave)
F6
G
G6
F6
G
mf
(+ 8va b.)
G7
F#MI7(b5)
B7(b9)
EMI7
EbMI7
D7
G13
M
CMA7
BMI7
E7(b9)
(top note)
(+ 8va b.)
AMI7
D13SUS
Db9
D9
DMI9
C#MI9
DMI7
G7(b9 #5)
Db9(#11)
CMA7
(top note)
CMA7
D/C
BMI7(b5)
E7(b9)
(+ 8va b.)
(horns)
AMI
G/B
AMI
C
C/C#
C/D
D7(b9)
EbMA9(6)
FMA9(6)
(trb. w/ bs. & pn.)
EbMA9(6)
FMA9(6)
EbMA9(6)
FMA9(6)
GMA9(6)
(tutti)

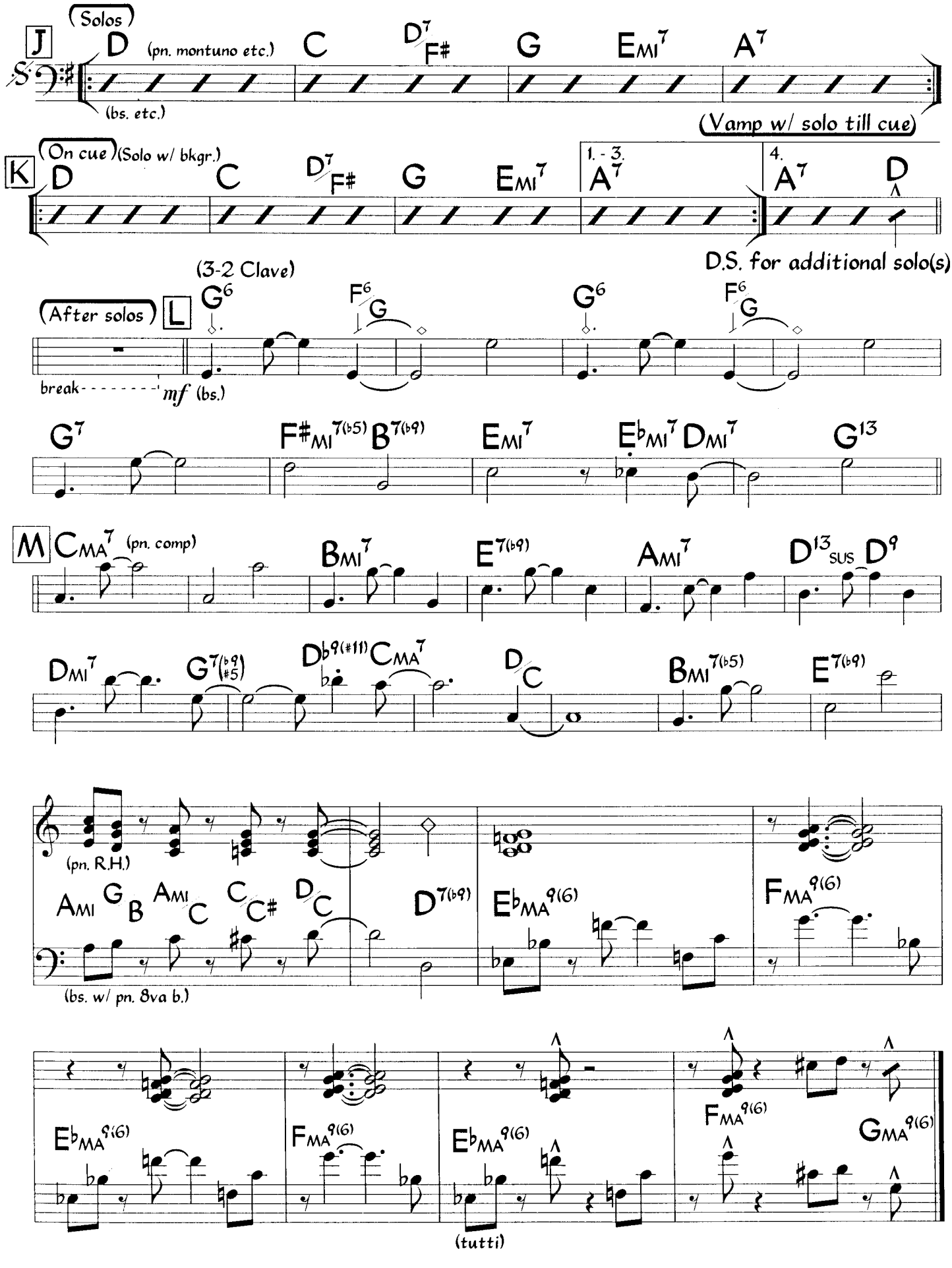
Second Wind (Rhythm Section)

Mambo ♩= 108
(3-2 Clave)



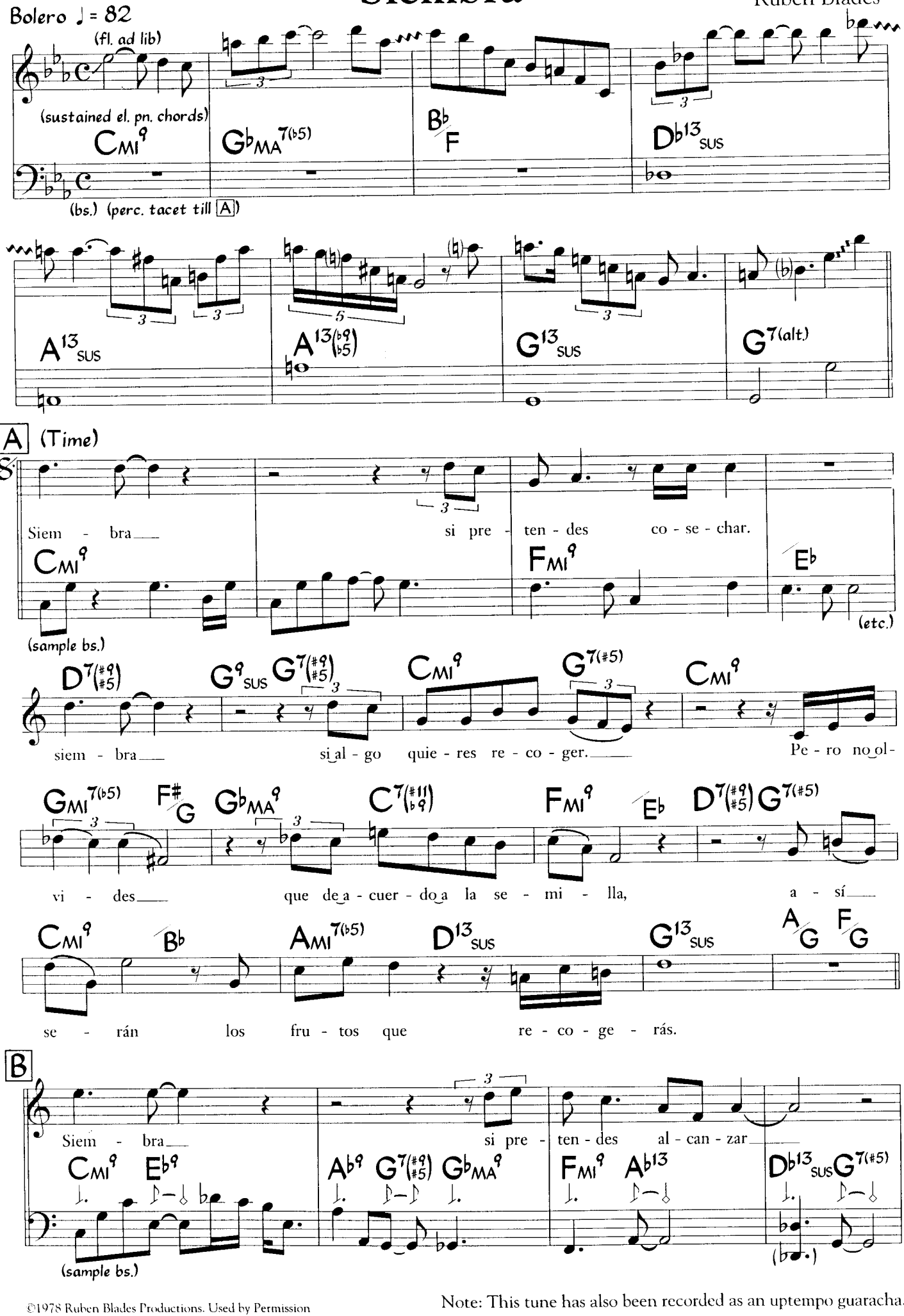

(pn. w/ horns)
E♭MA9(6)
(bs. w/ pn. 8va b.)
FMA9(6)
E♭MA9(6)
FMA9(6)
E♭MA9(6)
(tutti)
FMA9(6)
GMA9(6)
DMI7
G7(♭9 ♯5)
CMA9
(tutti)
C
CMA9 (pn. montuno)
C♯MI7(♭5) F♯7(♭9)
BMI7
E7(♭9)
AMI7
(sample bs.)
(etc.)
D7SUS
D7
1. GMA7
D♭13
2. GMA7
DMI7
G7
CMA9
D
(Horn solo)
CMA9
C♯MI7(♭5) F♯7(♭9)
BMI7
E7(♭9)
AMI7
D7
(sample bs.)
(etc.)
DMI7
G7
E
(On cue)
CMA7
(solo w/ bkgr.)
C♯MI7(♭5)
F♯7(♭9)
BMI7
(Vamp w/ solo till cue)
E7(♭9)
AMI7
D7
DMI7
G7
(end solo)
F
(ens.)
CMA7
C♯MI7(♭5) F♯7(♭9)
BMI7
E7(♭9)
AMI7
D7
E♭MA9(6)
FMA9/G
N.C.
G6/9
D13
(tutti, pn. 8va b.)
V.S.
(turn page)


G
(perc. play time)
(add horns 3rd x)
(pn.)
(D9)
(bs. w/ pn. 8va b.)
4x's
(C9)
C13
C#13
D13
(w/ perc.)
D9
Eb9
D9
tutti
(2-3 Clave)
(Güiro w/ pn. 1st x, add congas 2nd x)
(4th x perc. fill
4x's
H
(pn. R.H.)
D
C
D7/F#
G
EMI7
A7
(pn. L.H.)
(bs., tacet 1st x)
I
(ensemble)(sample pn. montuno, octaves)
4x's
D
C
D7/F#
G
EMI7
A7
(etc.)
(bs.)
(etc.)


J
(Solos)
D
(pn. montuno etc.)
C
D7 F#
G
EMI7
A7
(bs. etc.)
(Vamp w/ solo till cue)
K
(On cue)
(Solo w/ bkgr.)
D
C
D7 F#
G
EMI7
1. - 3.
A7
4.
A7
D
D.S. for additional solo(s)
(3-2 Clave)
(After solos)
L
G6
F6 G
G6
F6 G
break
mf
(bs.)
G7
F#MI7(b5)
B7(b9)
EMI7
EbMI7
DMI7
G13
M
CMA7
(pn. comp)
BMI7
E7(b9)
AMI7
D13 SUS
D9
DMI7
G7(b9 #5)
Db9(#11)
CMA7
D C
BMI7(b5)
E7(b9)
(pn. R.H.)
AMI G B
AMI C
C C#
D C
D7(b9)
EbMA9(6)
FMA9(6)
(bs. w/ pn. 8va b.)
EbMA9(6)
FMA9(6)
EbMA9(6)
FMA9(6)
GMA9(6)
(tutti)

Siembra

Rubén Blades



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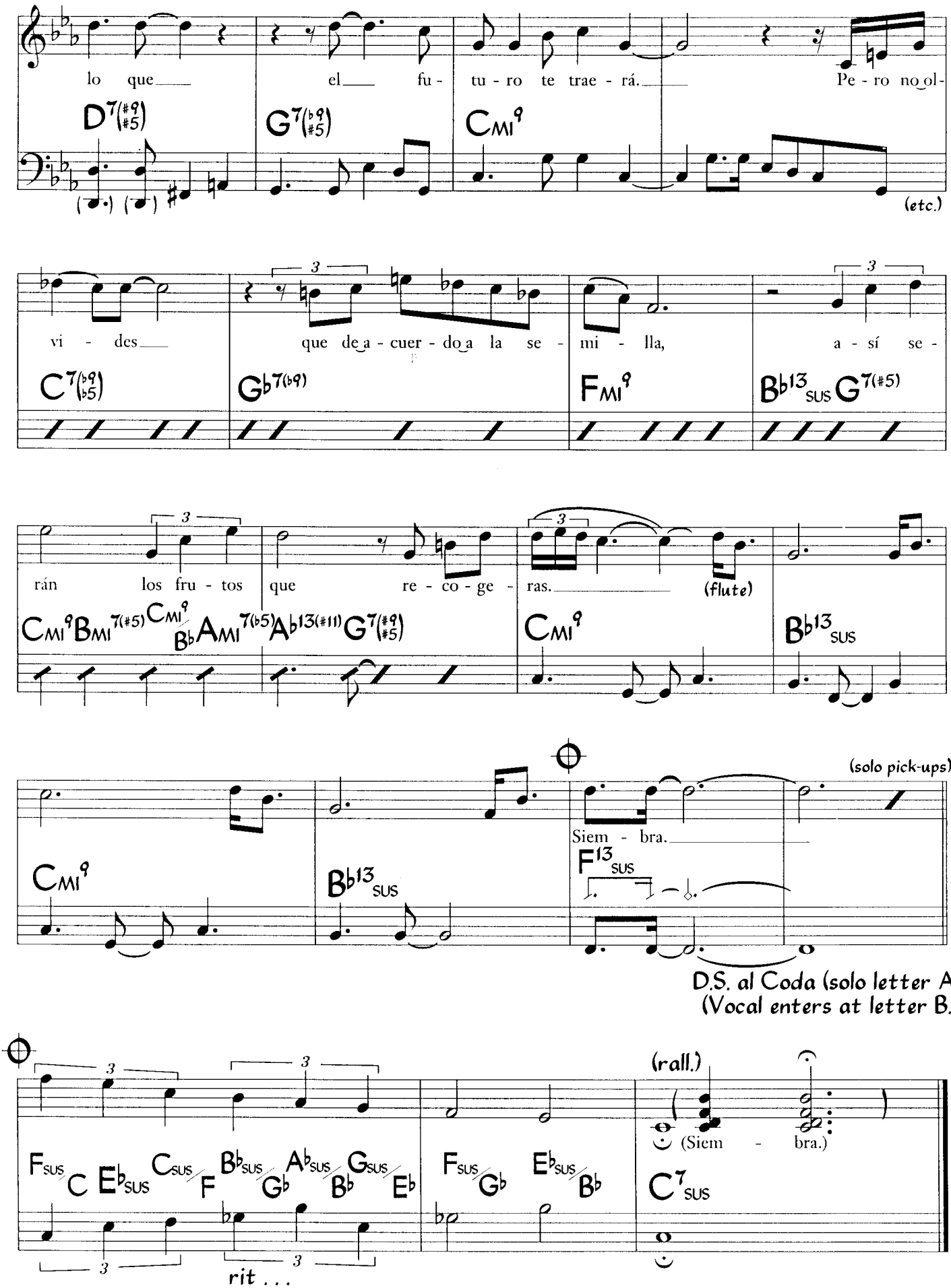
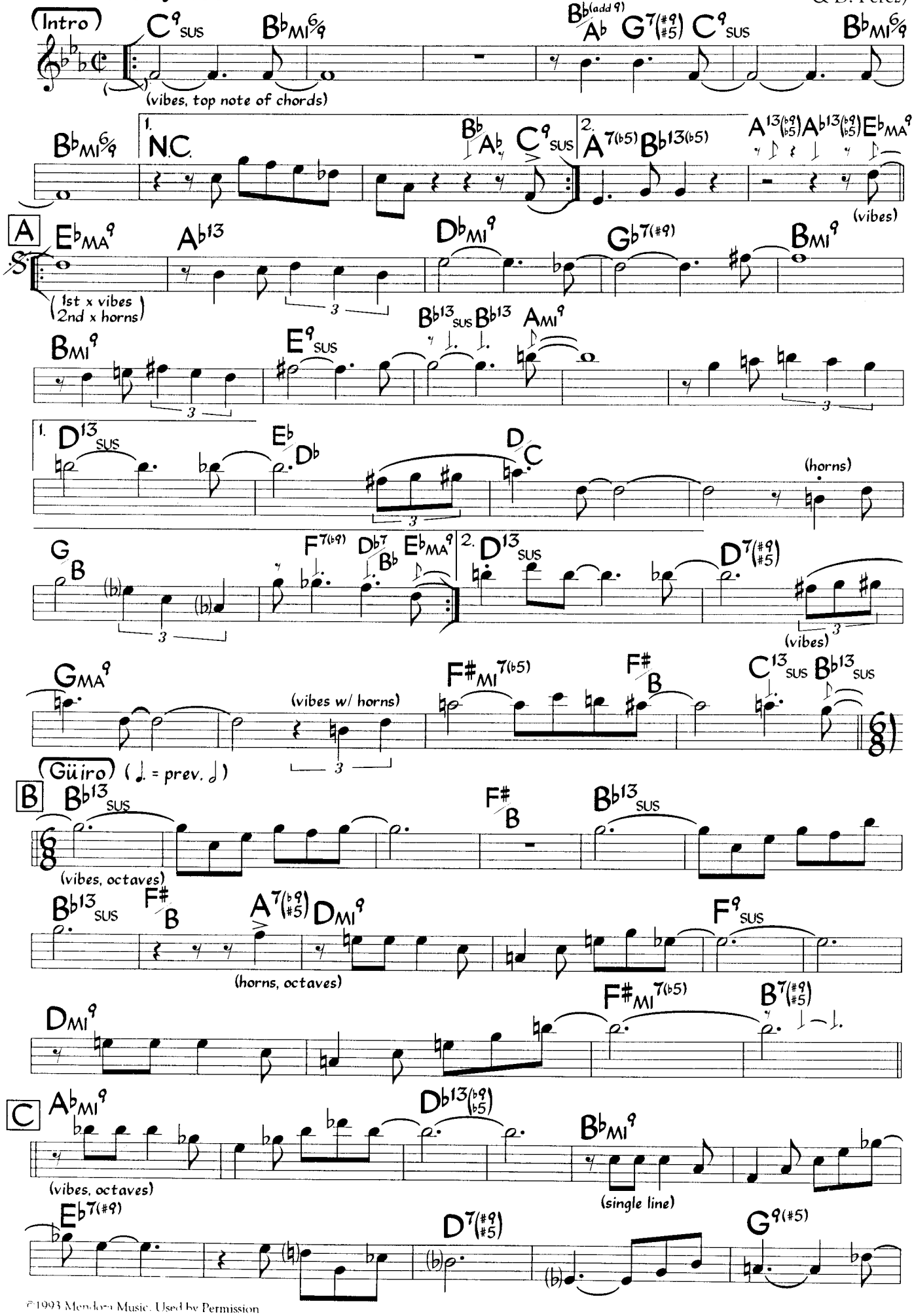
Note: This tune has also been recorded as an uptempo guaracha.


lo que el fu- tu- ro te trae- rá. Pe- ro no ol-
D7(#9 #5) G7(b9 #5) CMI9
(etc.)
vi- des que de a- cuer- do a la se- mi- lla, a- sí se-
C7(b9 b5) Gb7(b9) FMI9 Bb13 SUS G7(#5)
rán los fru- tos que re- co- ge- ras. (flute)
CMI9 BMI7(#5) CMI9/Bb AMI7(b5) Ab13(#11) G7(#9 #5) CMI9 Bb13 SUS
(solo pick-ups)
Siem- bra.
CMI9 Bb13 SUS F13 SUS
D.S. al Coda (solo letter A).
(Vocal enters at letter B.)
FSUS/C Eb SUS CSUS/F BbSUS/Gb AbSUS/Bb GSUS/Eb FSUS/Gb EbSUS/Bb
rit . . .
(rall.)
(Siem- bra.)
C7 SUS

Sin Saber Porque

Victor Mendoza
(arranged by V. Mendoza
& D. Pérez)

Jazz Mambo ♩ = 120



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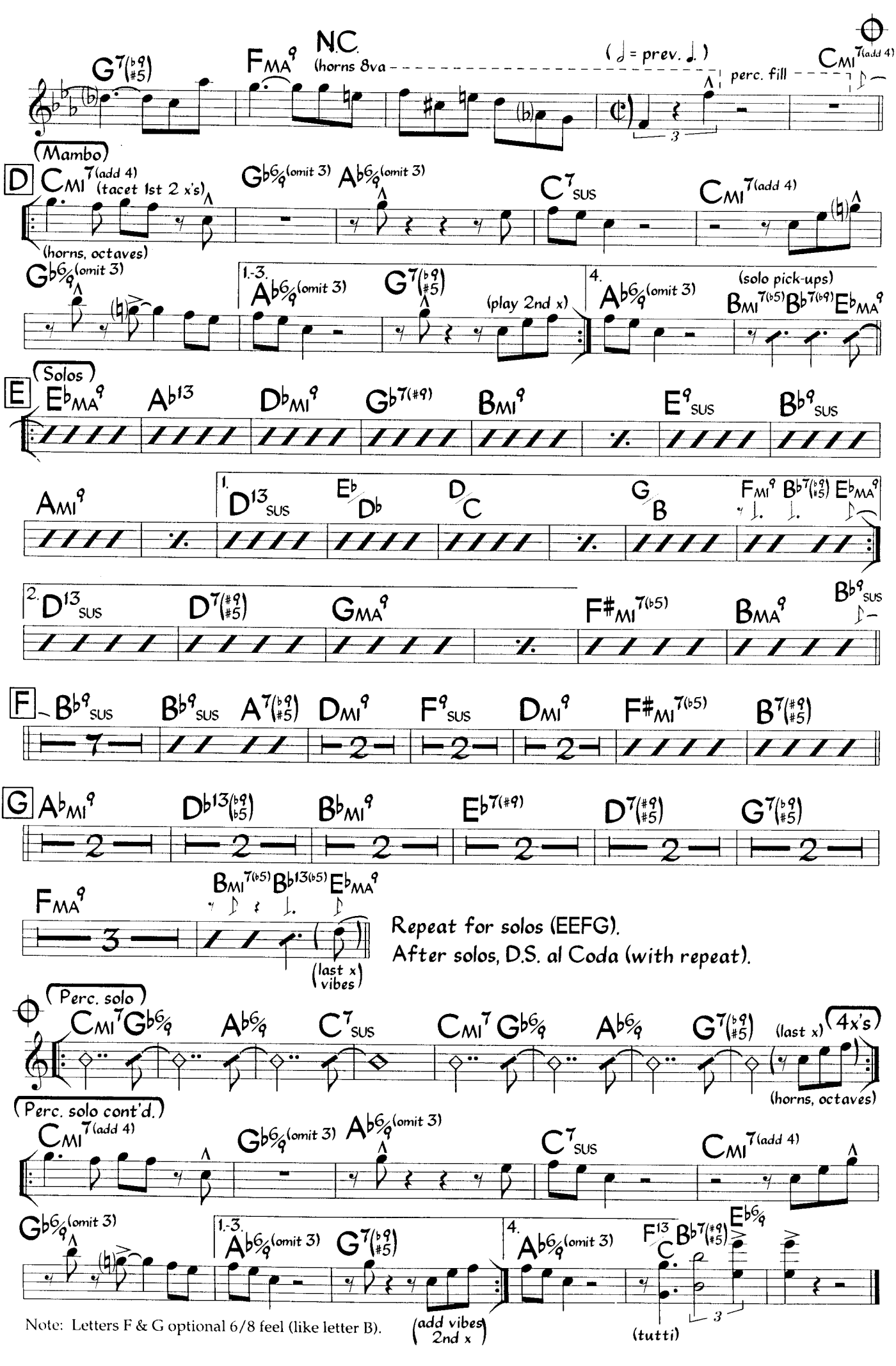
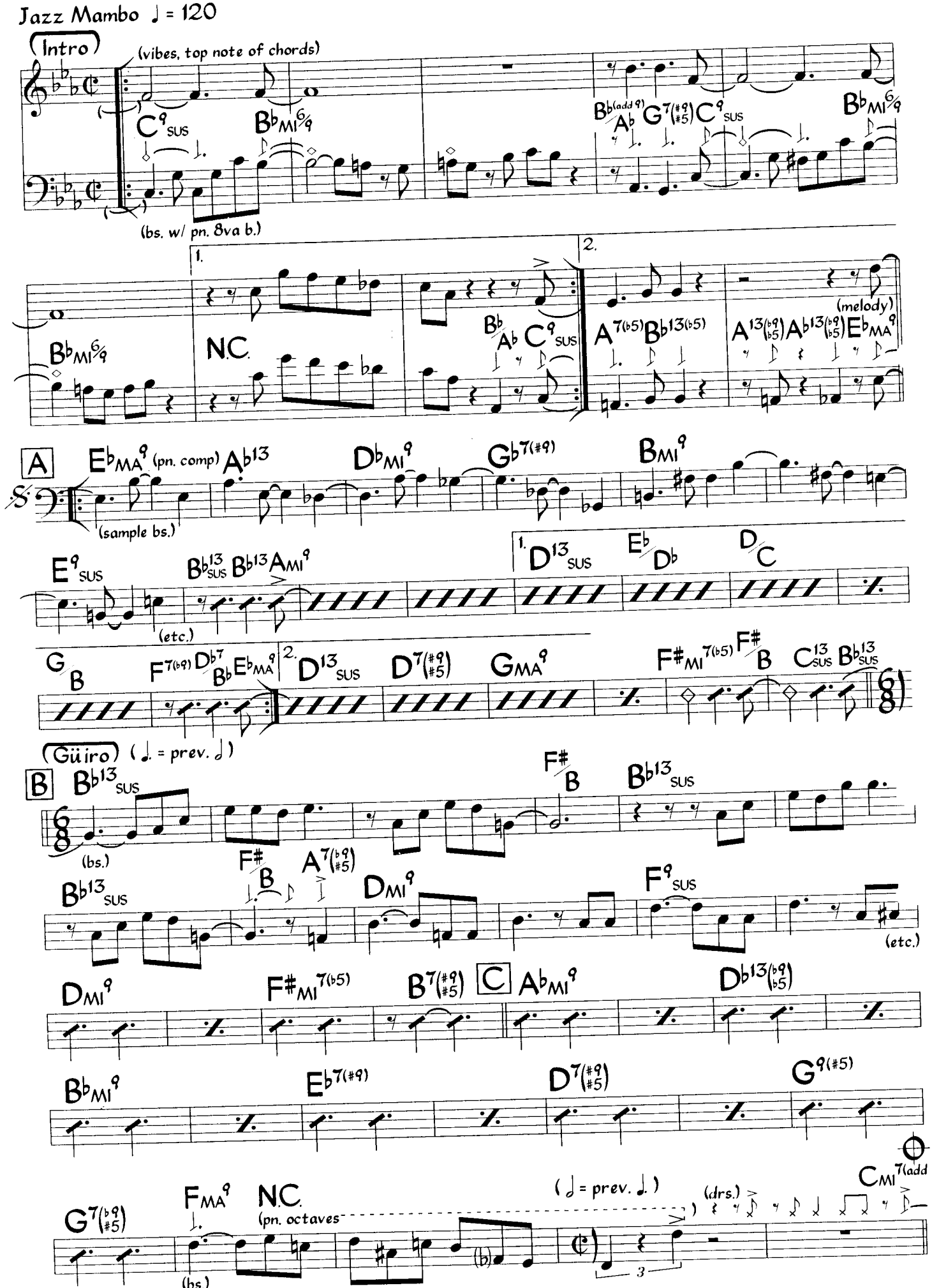
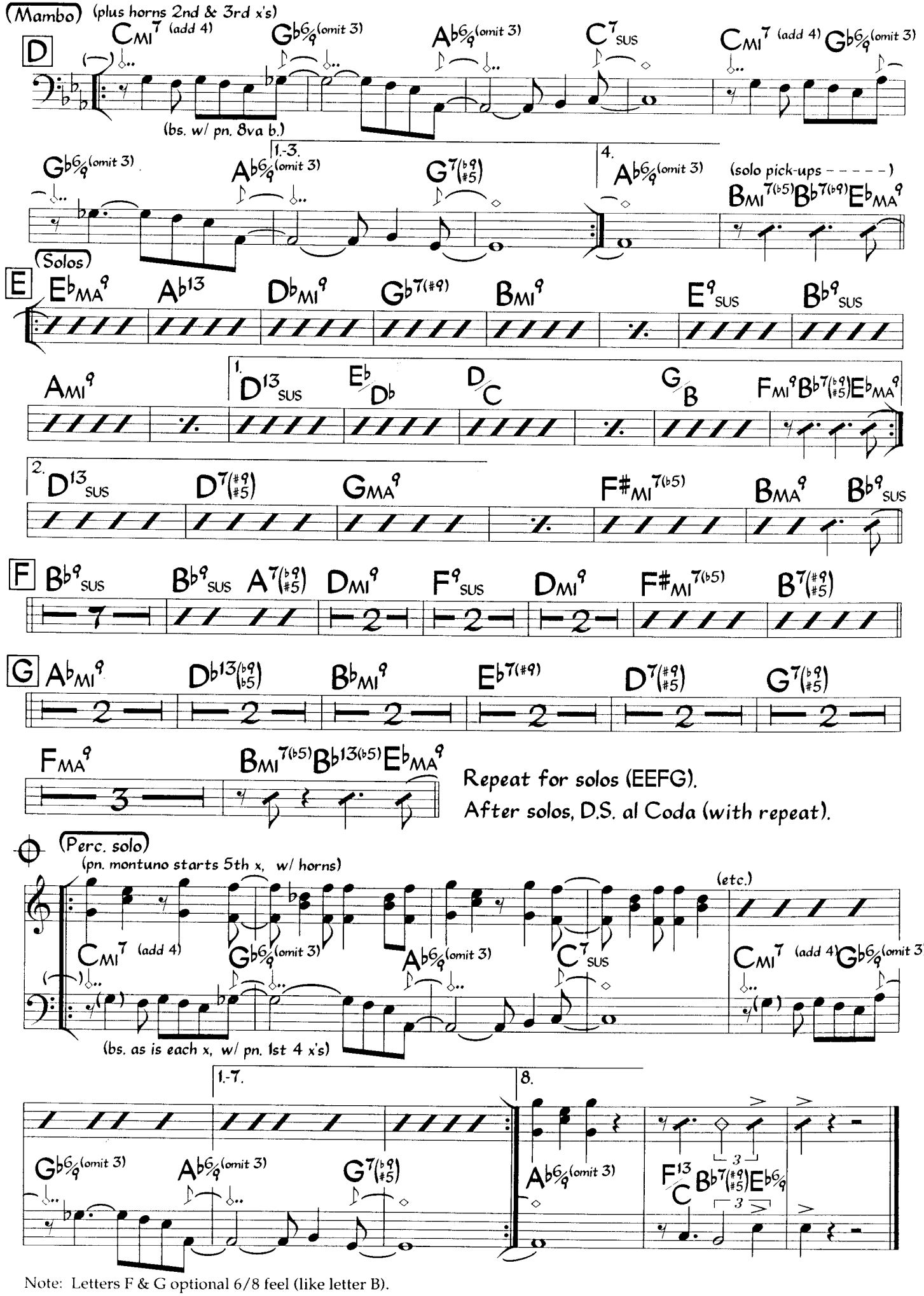


Note: Letters F & G optional 6/8 feel (like letter B).

Sin Saber Porque (Rhythm Section)





Note: Letters F & G optional 6/8 feel (like letter B).

Guaracha ♩ = 98
(2-3 Clave)

Sin Tu Cariño

Rubén Blades & Louis Ramírez
(as sung by Rubén Blades)

Intro

(pn., plus 8va b.)

N.C. (F GMI AMI B♭6 C)

(bs.)

A (2-3 Clave)

(horns, top note)

C13 GMI7 C13(♭9) (perc. fill) C13(#9)

(tutti)

(vibes) GMI7 (pn. comp) C7

(sample bs.) (etc.)

AMI7 D7(#11 ♭9) GMI7 C7 FMA7 B♭MA7

(vibes)

GMI7 C7 AMI7 DMI7 F#MI7 B7 EMA7

DMI7 G7 E♭MI7 A♭7 F#MI7 B7 FMA7 B♭MA7

vibes fill

FMA7 B♭MA7 FMA7 B♭MA7 C bass

(bs./pn./trbs.)

(horns, top note) C13(#9)

(bs.)

Sin___ tu ca-

B (2-3 Clave)

ri - ño no___ ten - go sol y___ me fal - ta el cie - lo, sin___ tu ca-

FMA7 F6 GMI7 C7 AMI7 GMI7 C7

(sample bs.) (pn. comp/montuno) (etc.)

FMA7 AMI7 D7(♭9) GMI7 C7

ri - ño y sin tu con - sue - lo no___ sé vi - vir.___

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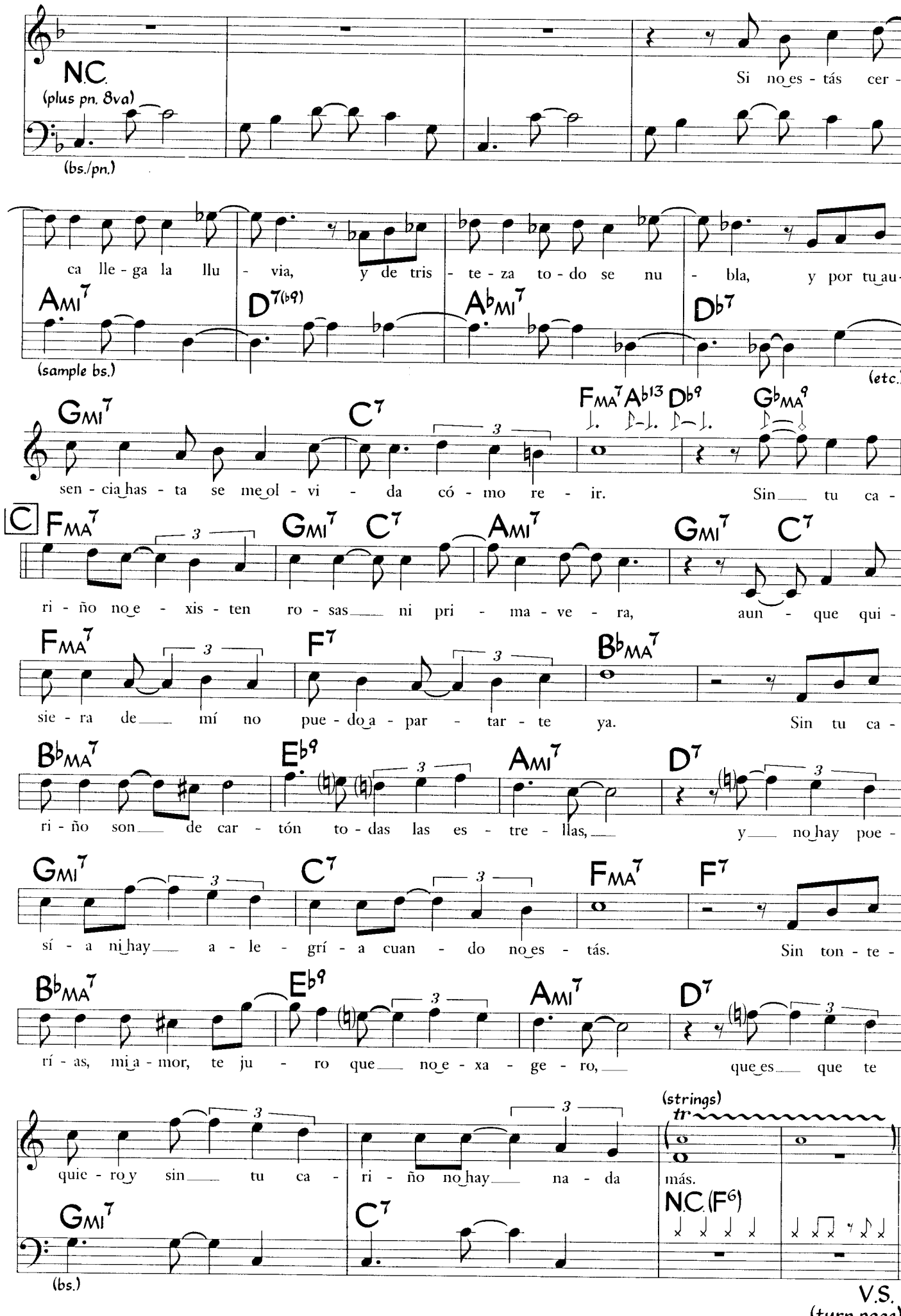
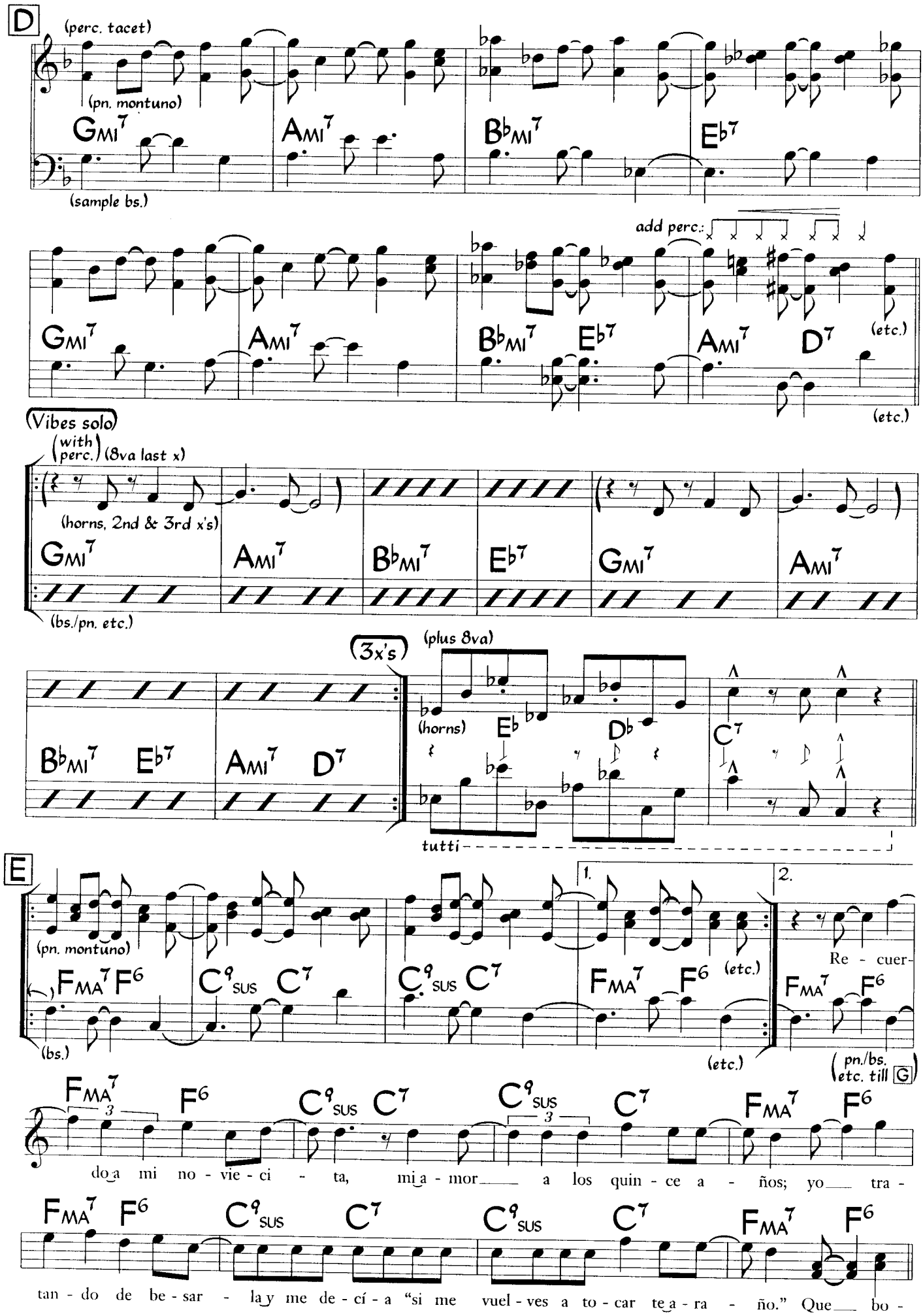
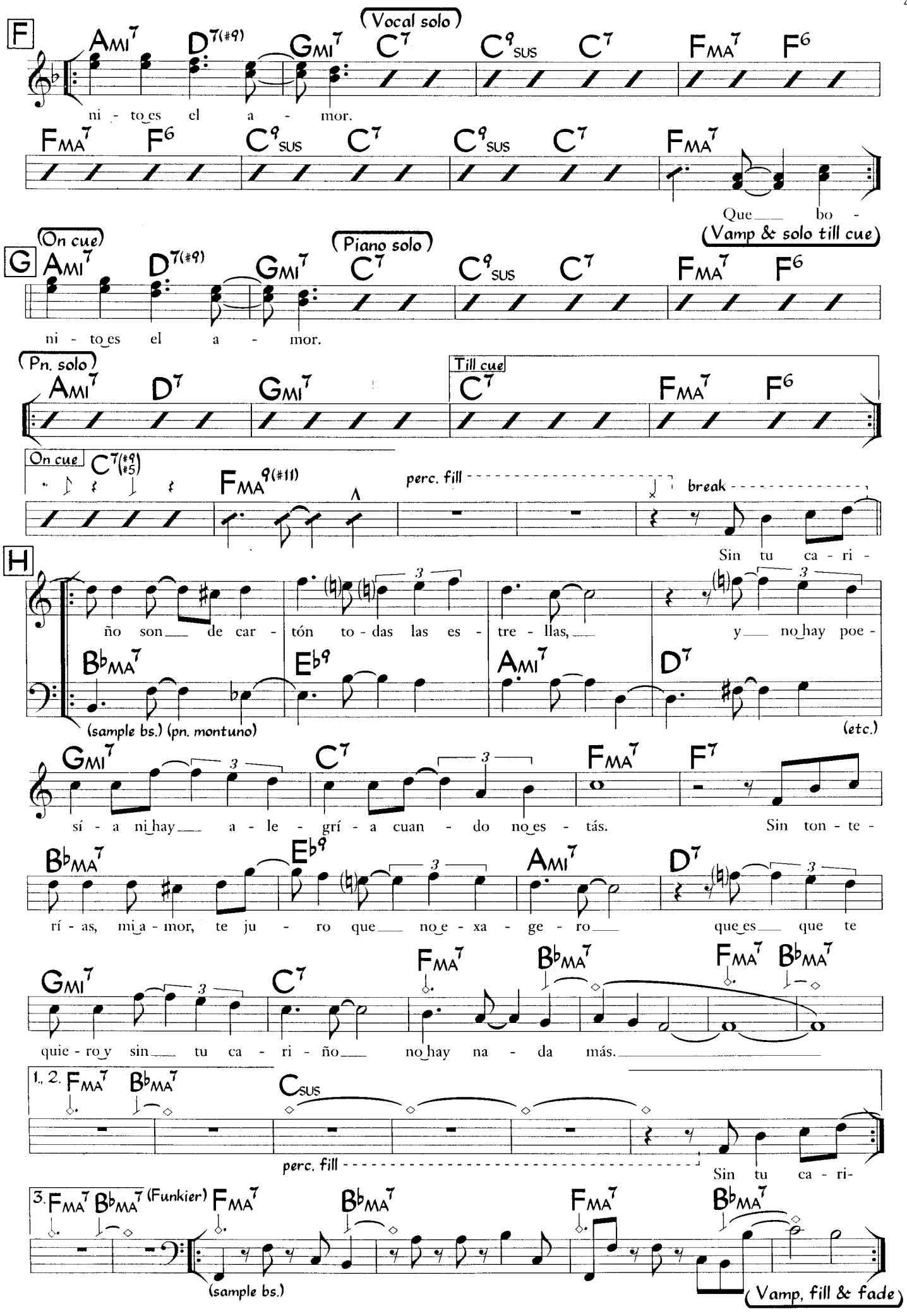

N.C.
(plus pn. 8va)
(bs./pn.)
Si no es - tás cer -
ca lle - ga la llu - via, y de tris - te - za to - do se nu - bla, y por tu au -
Ami7
D7(b9)
Abmi7
Db7
(sample bs.)
(etc.)
Gmi7
C7
FMA7 Ab13 Db9
GbMA9
sen - cia has - ta se me ol - vi - da có - mo re - ir. Sin tu ca -
C
FMA7
Gmi7
C7
Ami7
Gmi7
C7
ri - ño no e - xis - ten ro - sas ni pri - ma - ve - ra, aun - que qui -
FMA7
F7
BbMA7
sie - ra de mí no pue - do a - par - tar - te ya. Sin tu ca -
BbMA7
Eb9
Ami7
D7
ri - ño son de car - tón to - das las es - tre - llas, y no hay poe -
Gmi7
C7
FMA7
F7
sí - a ni hay a - le - grí - a cuan - do no es - tás. Sin ton - te -
BbMA7
Eb9
Ami7
D7
rí - as, mi a - mor, te ju - ro que no e - xa - ge - ro, que es que te
(strings)
tr
quie - ro y sin tu ca - ri - ño no hay na - da más.
N.C. (F6)
Gmi7
C7
(bs.)
V.S.
(turn page)

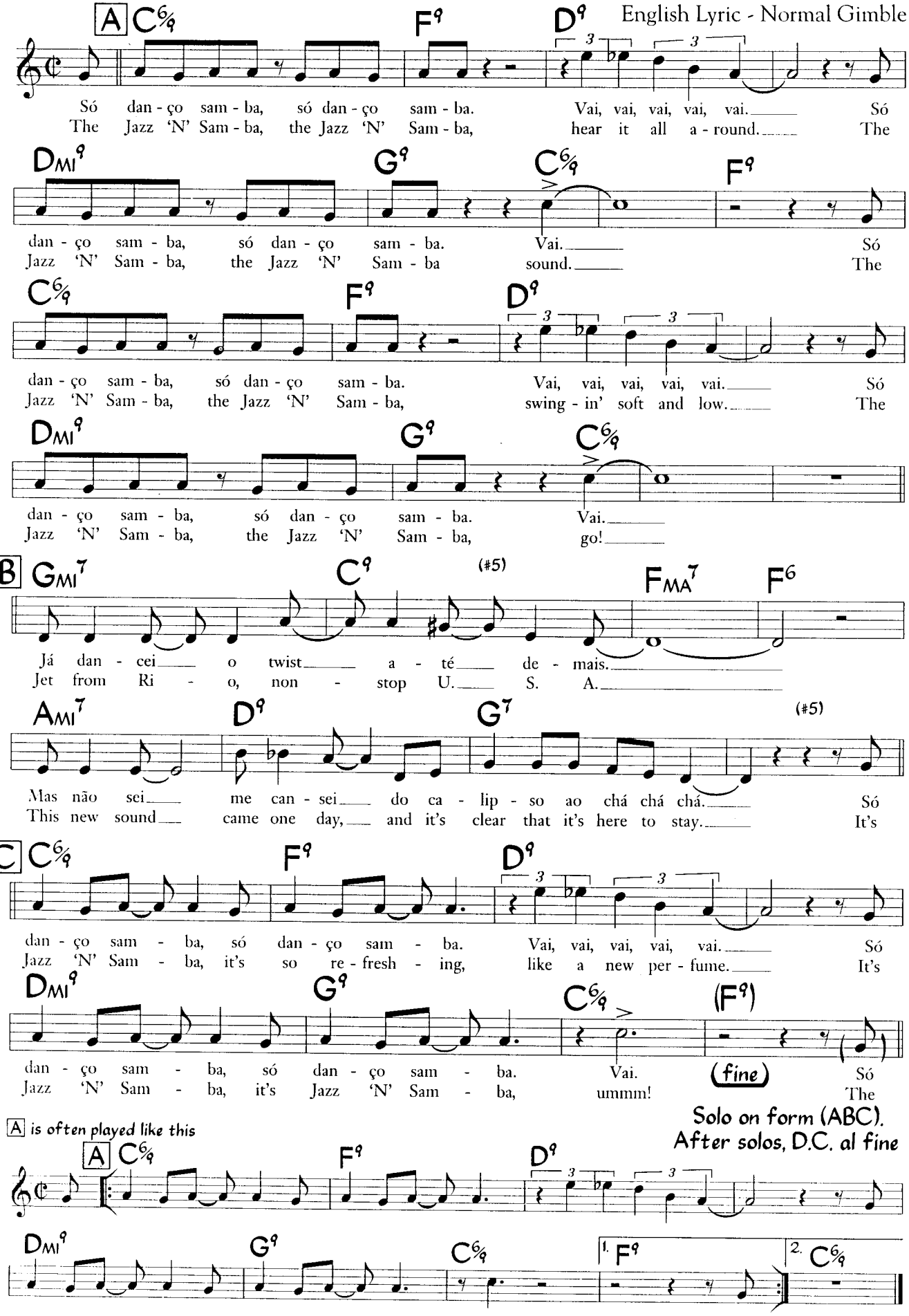

D
(perc. tacet)
(pn. montuno)
(sample bs.)
GMI7 AMI7 BbMI7 Eb7
add perc.:
(etc.)
GMI7 AMI7 BbMI7 Eb7 AMI7 D7
(etc.)
Vibes solo
(with perc.)
(8va last x)
(horns, 2nd & 3rd x's)
(bs./pn. etc.)
GMI7 AMI7 BbMI7 Eb7 GMI7 AMI7
3x's
(plus 8va)
(horns)
BbMI7 Eb7 AMI7 D7
Eb Db C7
tutti
E
(pn. montuno)
(bs.)
FMA7 F6 C9SUS C7
1.
2.
(etc.)
Re - cuer-
(pn./bs. etc. till G)
do a mi no - vie - ci - ta, mi a - mor a los quin - ce a - ños; yo tra -
tan - do de be - sar - la y me de - cí - a "si me vuel - ves a to - car te a - ra - ño." Que bo -


F
Vocal solo
Ami7 D7(#9) Gmi7 C7 C9sus C7 FMA7 F6
ni - to es el a - mor.
FMA7 F6 C9sus C7 C9sus C7 FMA7
Que bo -
G
On cue
Piano solo
Vamp & solo till cue
Ami7 D7(#9) Gmi7 C7 C9sus C7 FMA7 F6
ni - to es el a - mor.
Pn. solo
Till cue
Ami7 D7 Gmi7 C7 FMA7 F6
On cue
C7(#9 #5) FMA9(#11)
perc. fill
break
Sin tu ca - ri -
H
ño son de car - tón to - das las es - tre - llas, y no hay poe -
BbMA7 Eb9 Ami7 D7
(sample bs.) (pn. montuno)
(etc.)
GMI7 C7 FMA7 F7
sí - a ni hay a - le - grí - a cuan - do no es - tás. Sin ton - te -
BbMA7 Eb9 Ami7 D7
rí - as, mi a - mor, te ju - ro que no e - xa - ge - ro que es que te
GMI7 C7 FMA7 BbMA7 FMA7 BbMA7
quie - ro y sin tu ca - ri - ño no hay na - da más.
1., 2. FMA7 BbMA7 Csus
perc. fill
Sin tu ca - ri -
3. FMA7 BbMA7 (Funkier) FMA7 BbMA7 FMA7 BbMA7
(sample bs.)
Vamp, fill & fade

Só Danço Samba
(a.k.a Jazz 'n' Samba)

Antonio Carlos Jobim
Vinicius De Moraes
English Lyric - Normal Gimble

Samba (♩ = 74 - 100)



A is often played like this

Solo on form (ABC).
After solos, D.C. al fine

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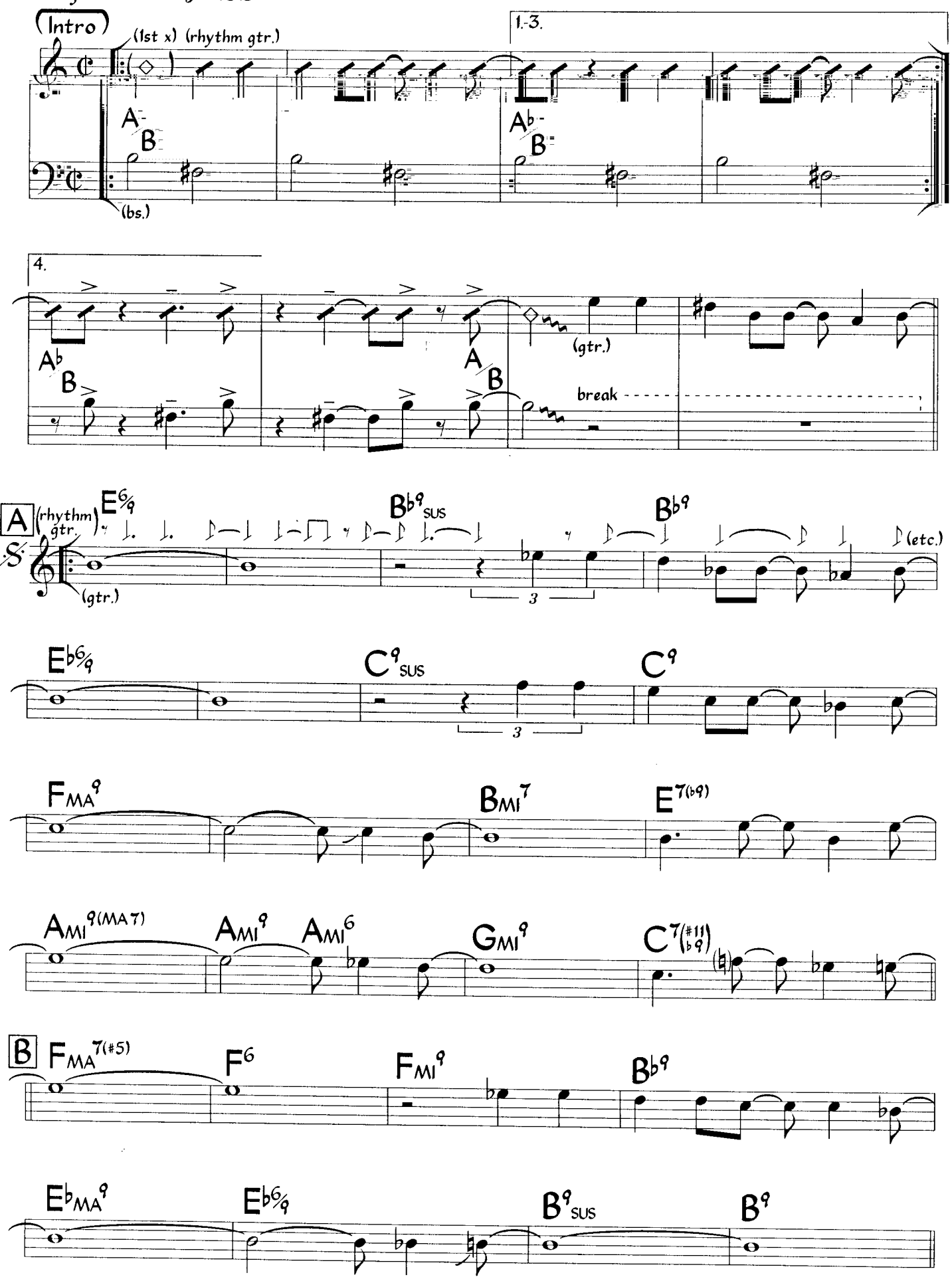
EGBERTO GISMONTI

Só Te Esperando

Nelson Faria



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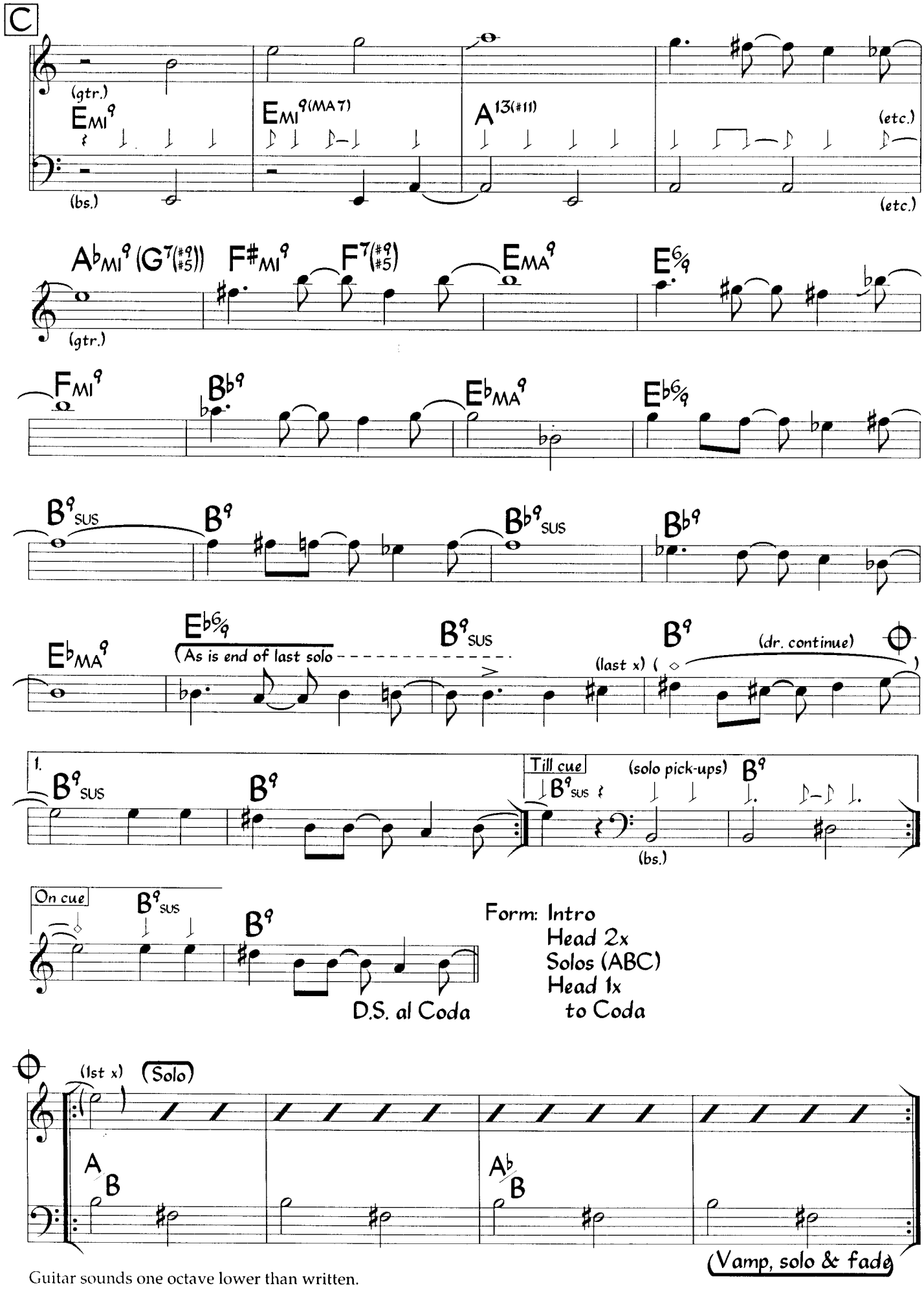
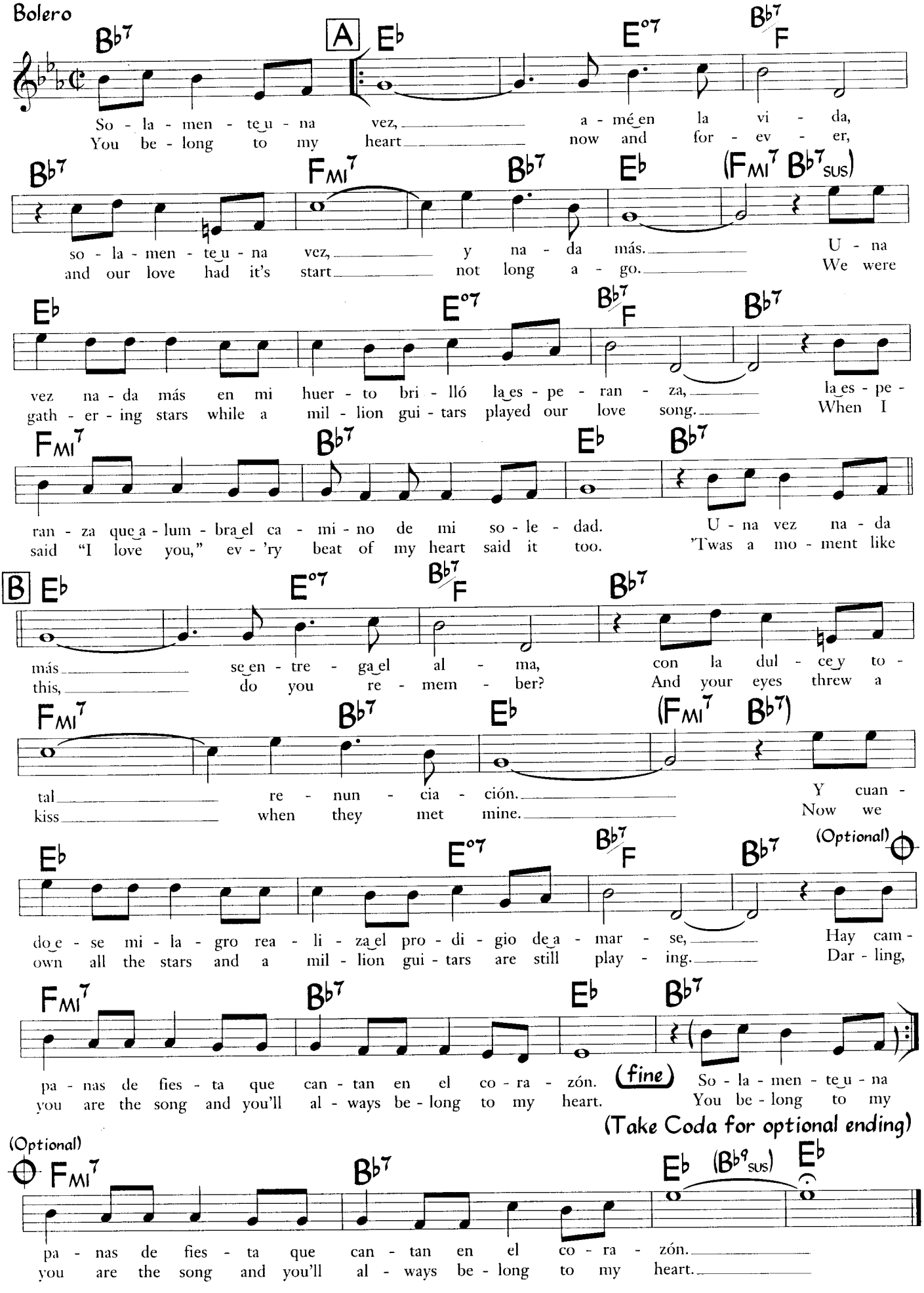


Guitar sounds one octave lower than written.

Solamente Una Vez

Agustín Lara
(as played by Beny Moré)

Bolero



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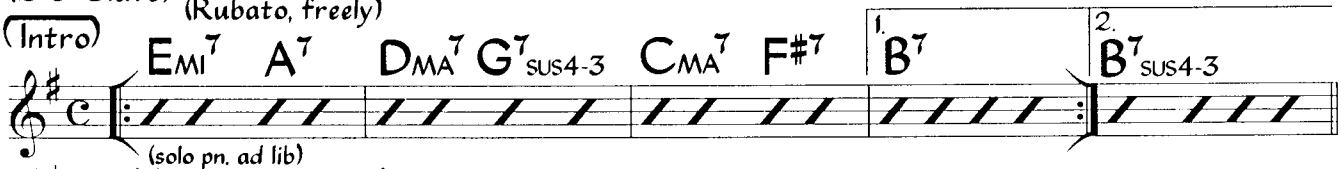
TATA GÜINES & JOSE LUIS QUINTANA ("CHANGUITO")

Son De Cuba A Puerto Rico

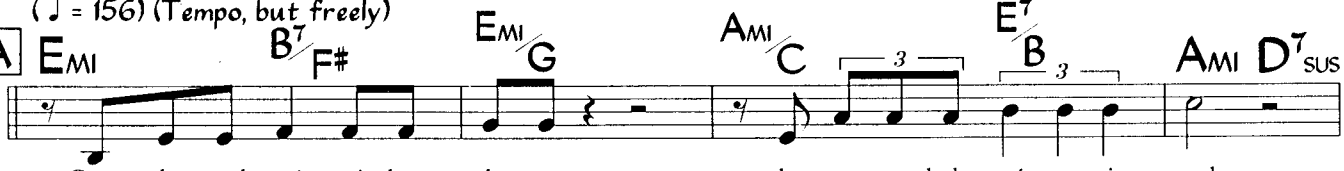
Pablo Milanés
(as sung by Issac Delgado)
(arranged by Gonzalo Rubalcaba)

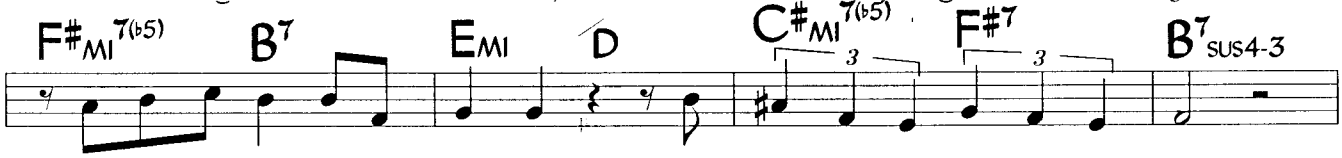
Guaracha
(2-3 Clave)

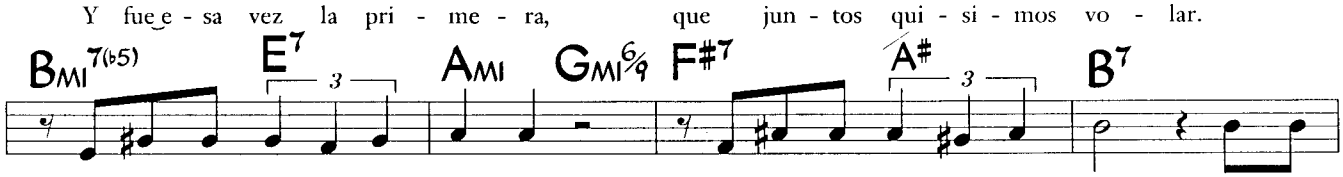
(Intro) (Rubato, freely)

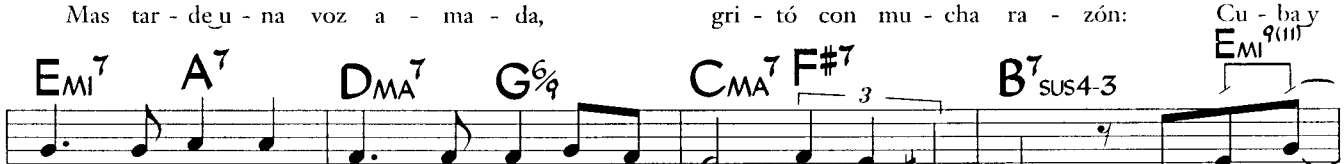


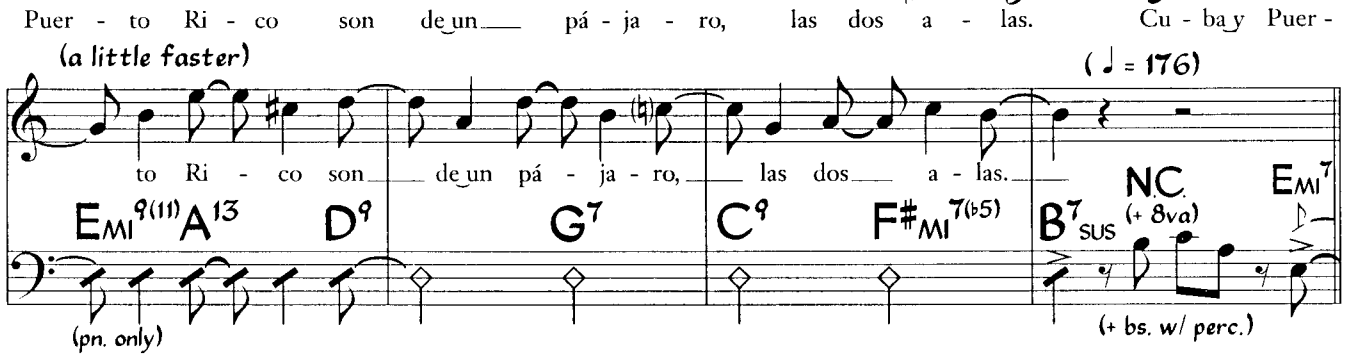
(♩ = 156) (Tempo, but freely)

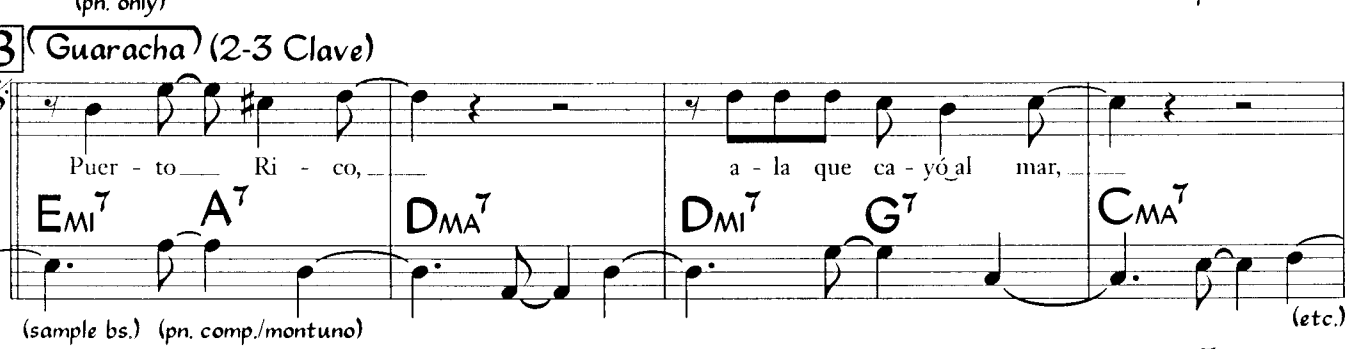


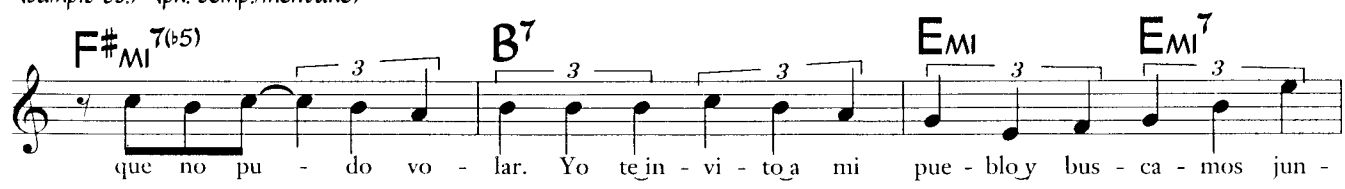


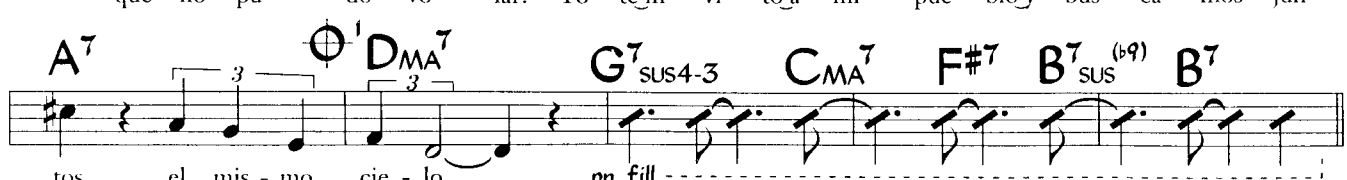












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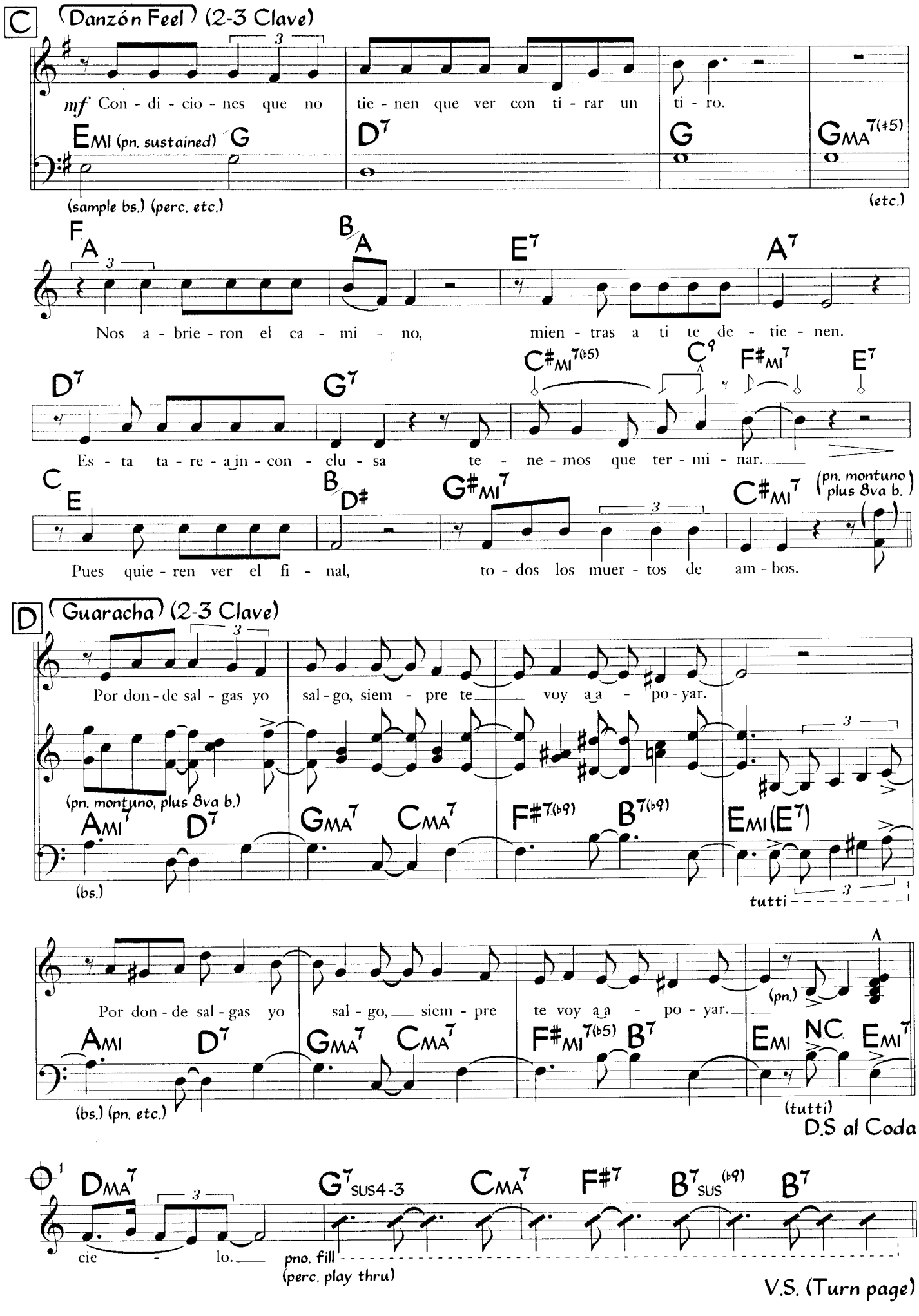
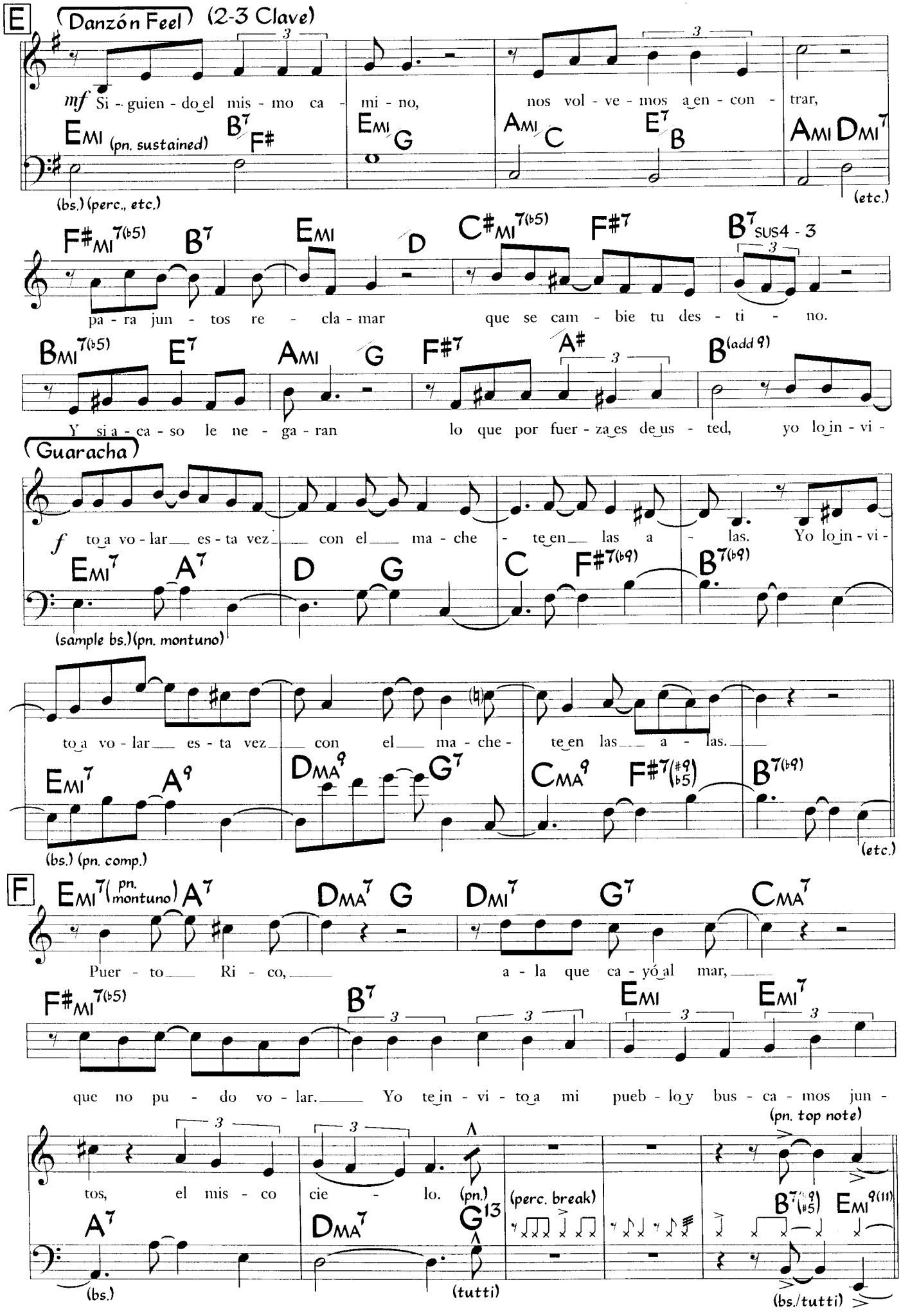
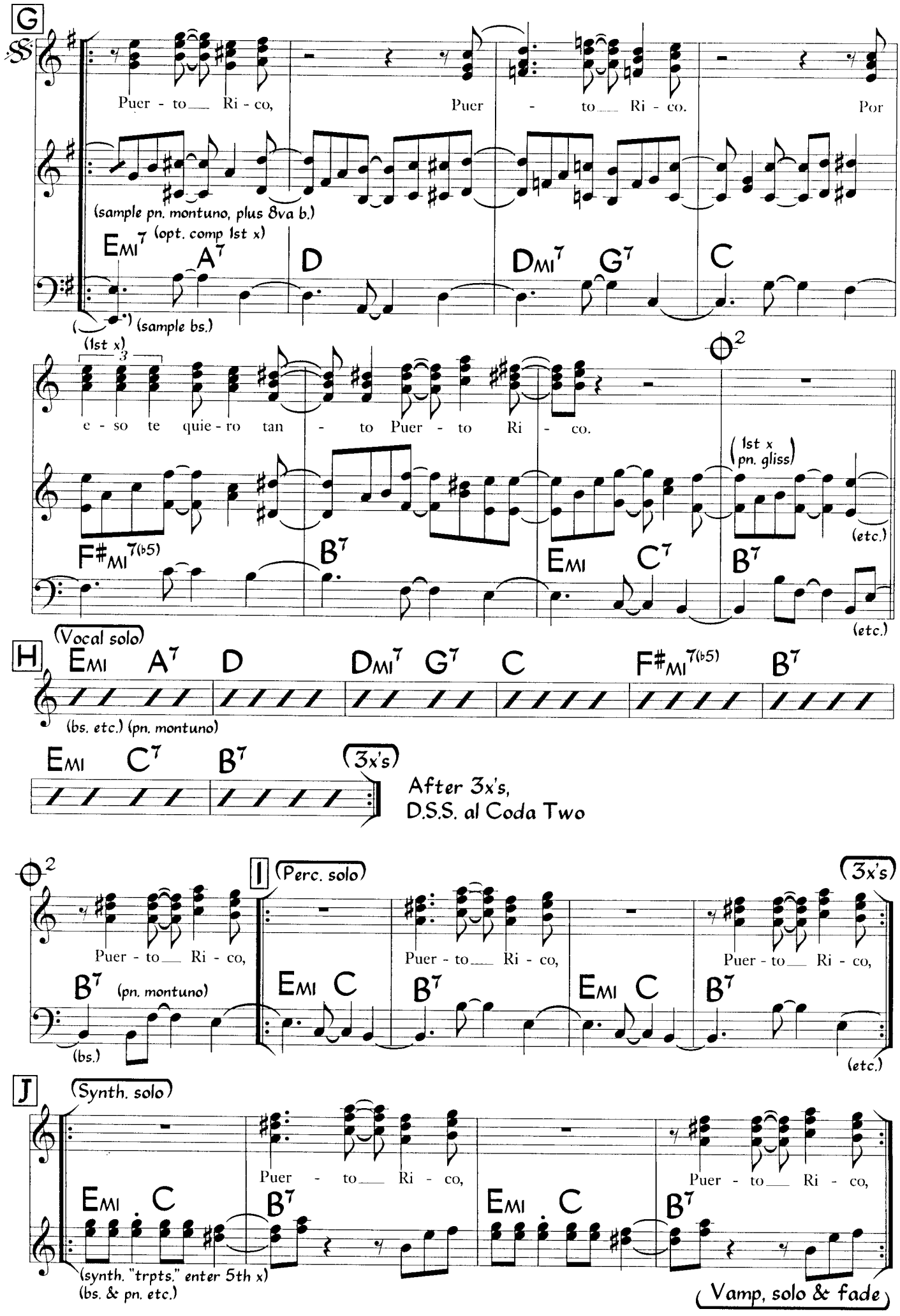

C
Danzón Feel (2-3 Clave)
mf Con - di - cio - nes que no tie - nen que ver con ti - rar un ti - ro.
EMI (pn. sustained) G
D7
G
GMA7(#5)
(sample bs.) (perc. etc.)
(etc.)
F A
B A
E7
A7
Nos a - brie - ron el ca - mi - no, mien - tras a ti te de - tie - nen.
D7
G7
C#MI7(b5)
C9
F#MI7
E7
Es - ta ta - re - a in - con - clu - sa te - ne - mos que ter - mi - nar.
C E
B D#
G#MI7
C#MI7
(pn. montuno plus 8va b.)
Pues quie - ren ver el fi - nal, to - dos los muer - tos de am - bos.
D
Guaracha (2-3 Clave)
Por don - de sal - gas yo sal - go, siem - pre te voy a a - po - yar.
(pn. montuno, plus 8va b.)
AMI7 D7
GMA7 CMA7
F#7(b9) B7(b9)
EMI (E7)
(bs.)
tutti
Por don - de sal - gas yo sal - go, siem - pre te voy a a - po - yar.
(pn.)
AMI D7
GMA7 CMA7
F#MI7(b5) B7
EMI N.C. EMI7
(bs.) (pn. etc.)
(tutti)
D.S al Coda
1
DMA7
G7SUS4-3
CMA7
F#7
B7SUS(b9)
B7
cie - lo.
pno. fill
(perc. play thru)
V.S. (Turn page)

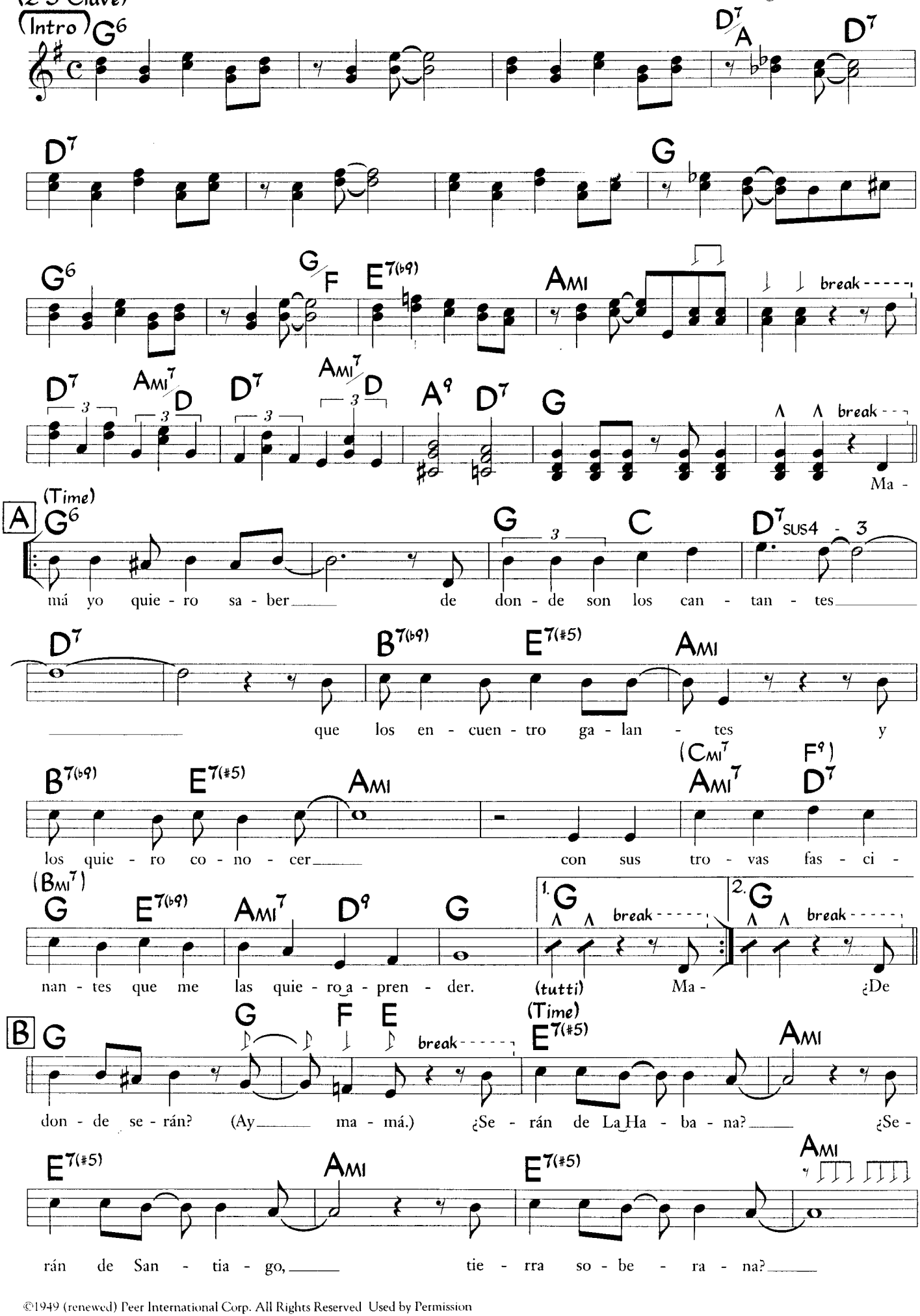

E
Danzón Feel (2-3 Clave)
mf Si - guien - do el mis - mo ca - mi - no, nos vol - ve - mos a en - con - trar,
Emi (pn. sustained) B7 F#
Emi G
Ami C E7 B
Ami Dmi7
(bs.) (perc., etc.)
(etc.)
F#mi7(b5) B7 Emi D
C#mi7(b5) F#7 B7sus4 - 3
pa - ra jun - tos re - cla - mar que se cam - bie tu des - ti - no.
Bmi7(b5) E7 Ami G F#7 A# B(add 9)
Y si a - ca - so le ne - ga - ran lo que por fuer - za es de us - ted, yo lo in - vi -
Guaracha
f to a vo - lar es - ta vez con el ma - che - te en las a - las. Yo lo in - vi -
Emi7 A7 D G C F#7(b9) B7(b9)
(sample bs.) (pn. montuno)
to a vo - lar es - ta vez con el ma - che - te en las a - las.
Emi7 A9 DMA9 G7 CMA9 F#7(#9)(b5) B7(b9)
(bs.) (pn. comp.)
(etc.)
F
Emi7 (pn. montuno) A7 DMA7 G Dmi7 G7 CMA7
Puer - to Ri - co, a - la que ca - yó al mar,
F#mi7(b5) B7 Emi Emi7
que no pu - do vo - lar. Yo te in - vi - to a mi pueb - lo y bus - ca - mos jun -
(pn. top note)
tos, el mis - co cie - lo. (pn.)
(perc. break)
A7 DMA7 G13
B7(#9)(#5) Emi9(11)
(bs.) (tutti)
(bs./tutti)


G
Puer - to Ri - co, Puer - to Ri - co. Por
(sample pn. montuno, plus 8va b.)
EMI7 (opt. comp 1st x) A7 D DMI7 G7 C
(sample bs.)
(1st x)
e - so te quie - ro tan - to Puer - to Ri - co.
F#MI7(b5) B7 EMI C7 B7
(1st x pn. gliss)
(etc.)
(etc.)
H
(Vocal solo)
EMI A7 D DMI7 G7 C F#MI7(b5) B7
(bs. etc.) (pn. montuno)
EMI C7 B7
(3x's)
After 3x's,
D.S.S. al Coda Two
I
(Perc. solo)
(3x's)
Puer - to Ri - co,
B7 (pn. montuno)
(bs.)
EMI C B7
(etc.)
J
(Synth. solo)
EMI C B7
(synth. "trpts." enter 5th x)
(bs. & pn. etc.)
Vamp, solo & fade

Son De La Loma

Miguel Matamoros

Son ♩ = 176
(2-3 Clave)



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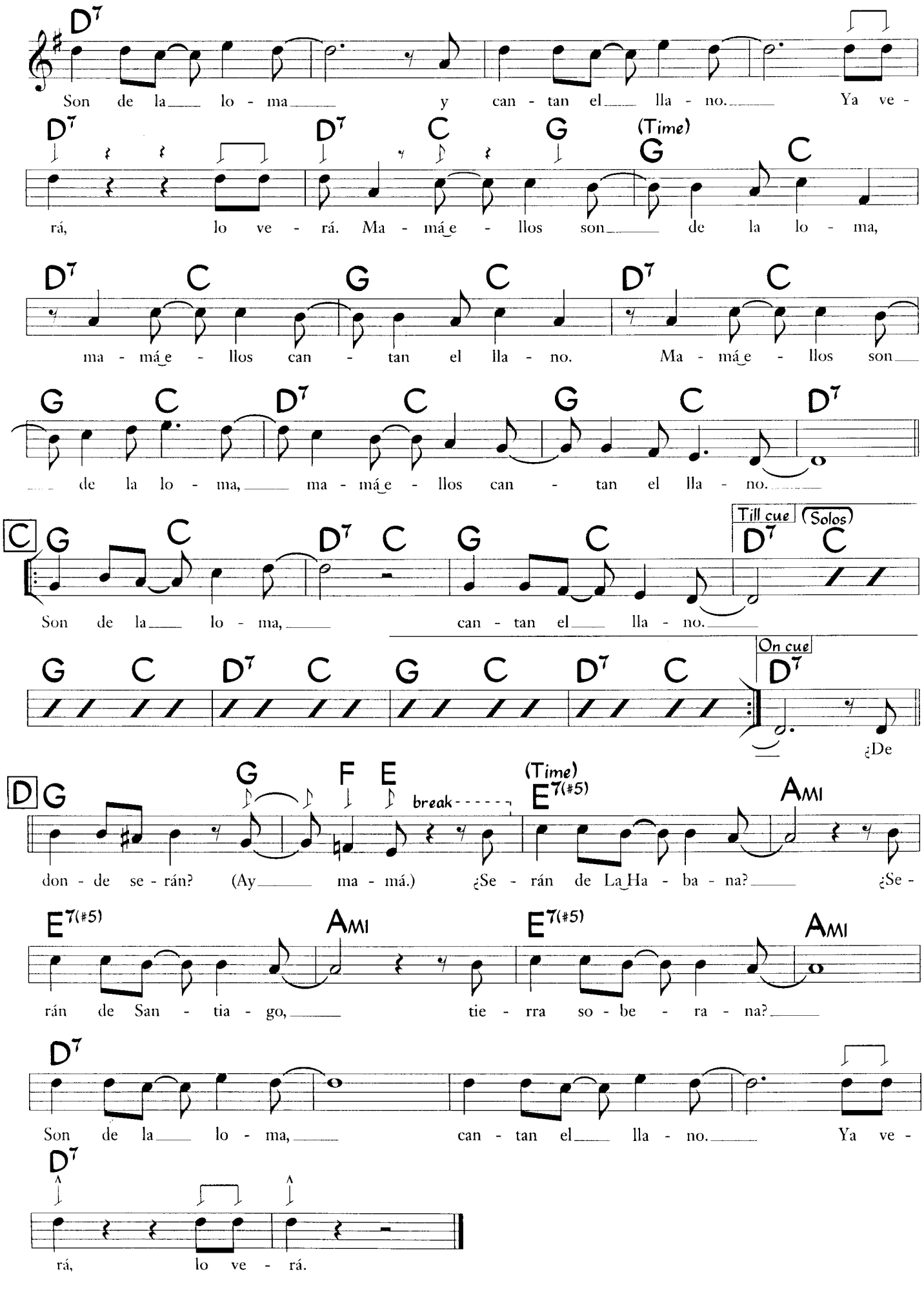
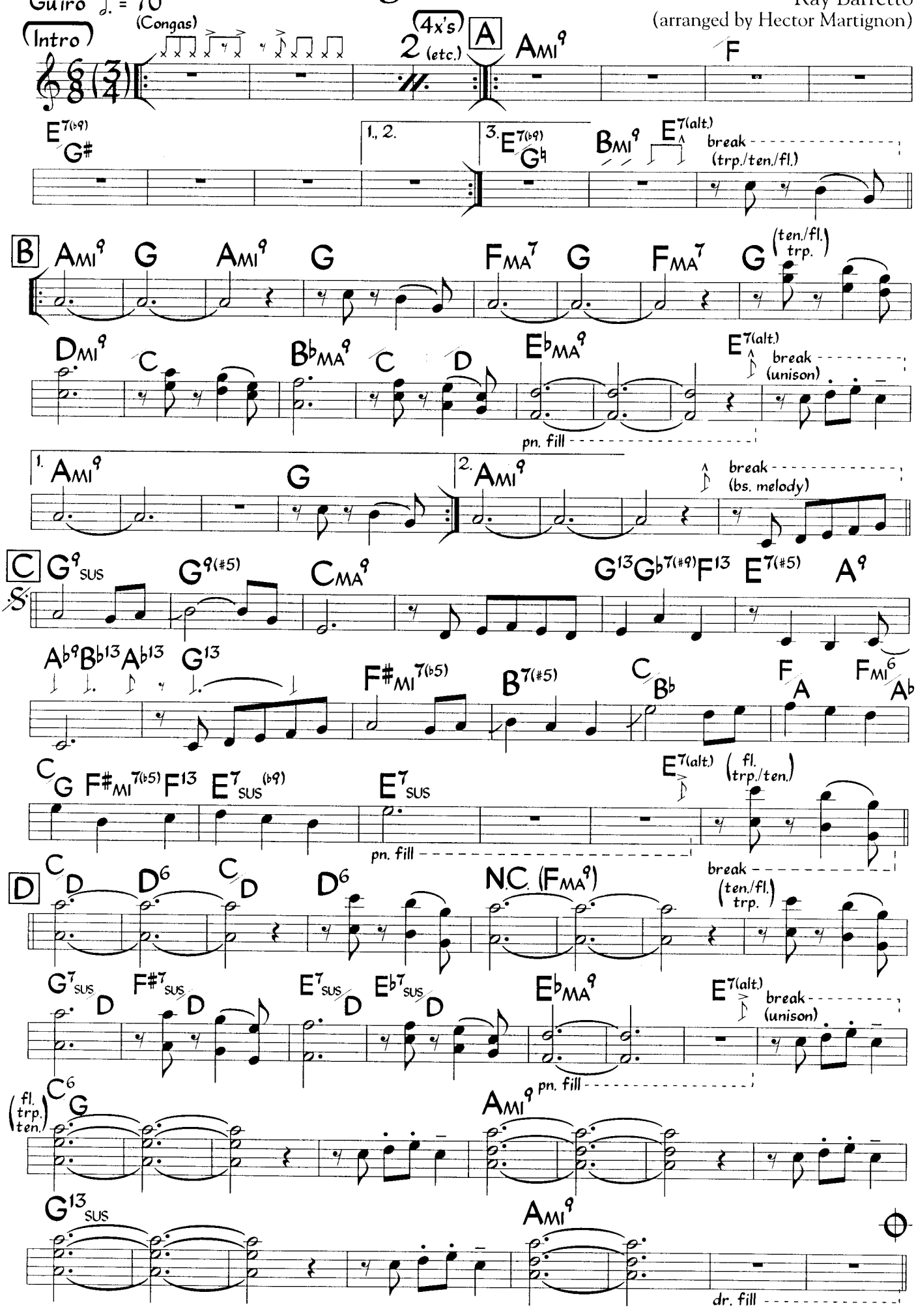

D7
Son de la lo - ma y can - tan el lla - no. Ya ve -
D7 D7 C G (Time) G C
rá, lo ve - rá. Ma - má e - llos son de la lo - ma,
D7 C G C D7 C
ma - má e - llos can - tan el lla - no. Ma - má e - llos son
G C D7 C G C D7
de la lo - ma, ma - má e - llos can - tan el lla - no.
C G C D7 C G C
Till cue (Solos)
D7 C
Son de la lo - ma, can - tan el lla - no.
G C D7 C G C D7 C
On cue
D7
¿De
D G G F E (Time)
break
E7(#5) AMI
don - de se - rán? (Ay ma - má.) ¿Se - rán de La Ha - ba - na? ¿Se -
E7(#5) AMI E7(#5) AMI
rán de San - tia - go, tie - rra so - be - ra - na?
D7
Son de la lo - ma, can - tan el lla - no. Ya ve -
D7
rá, lo ve - rá.

Song For Chano

Ray Barretto
(arranged by Hector Martignon)



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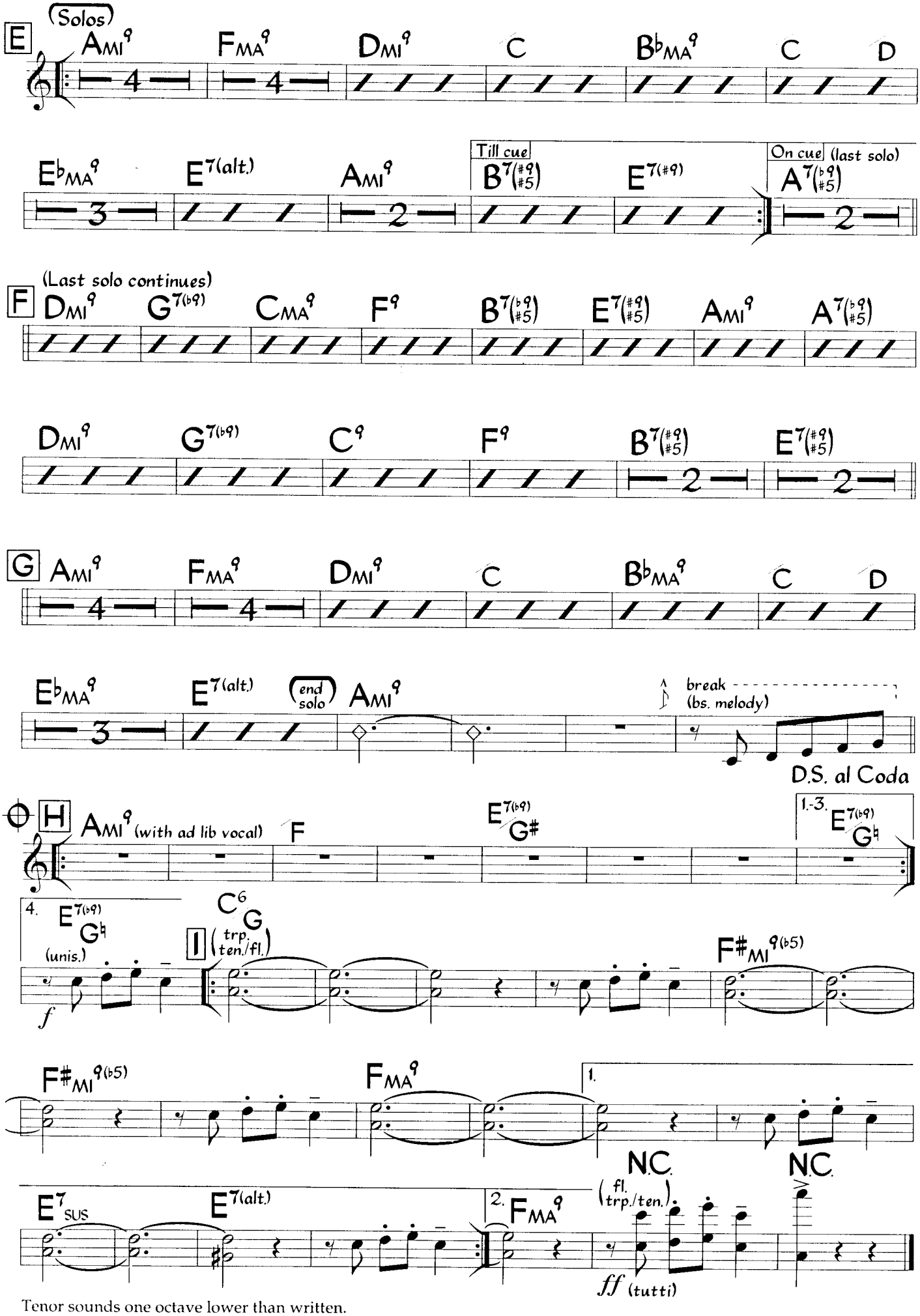
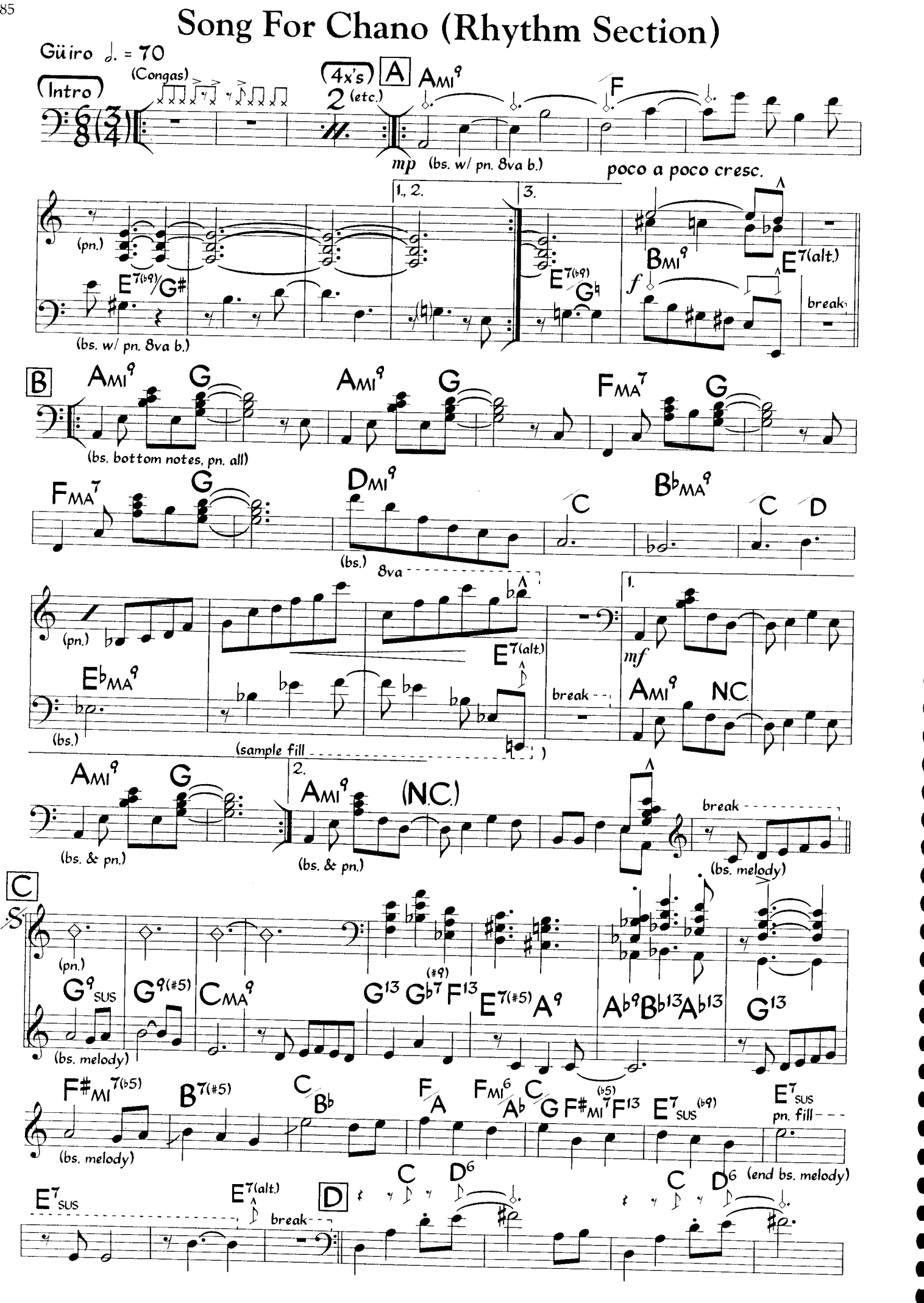
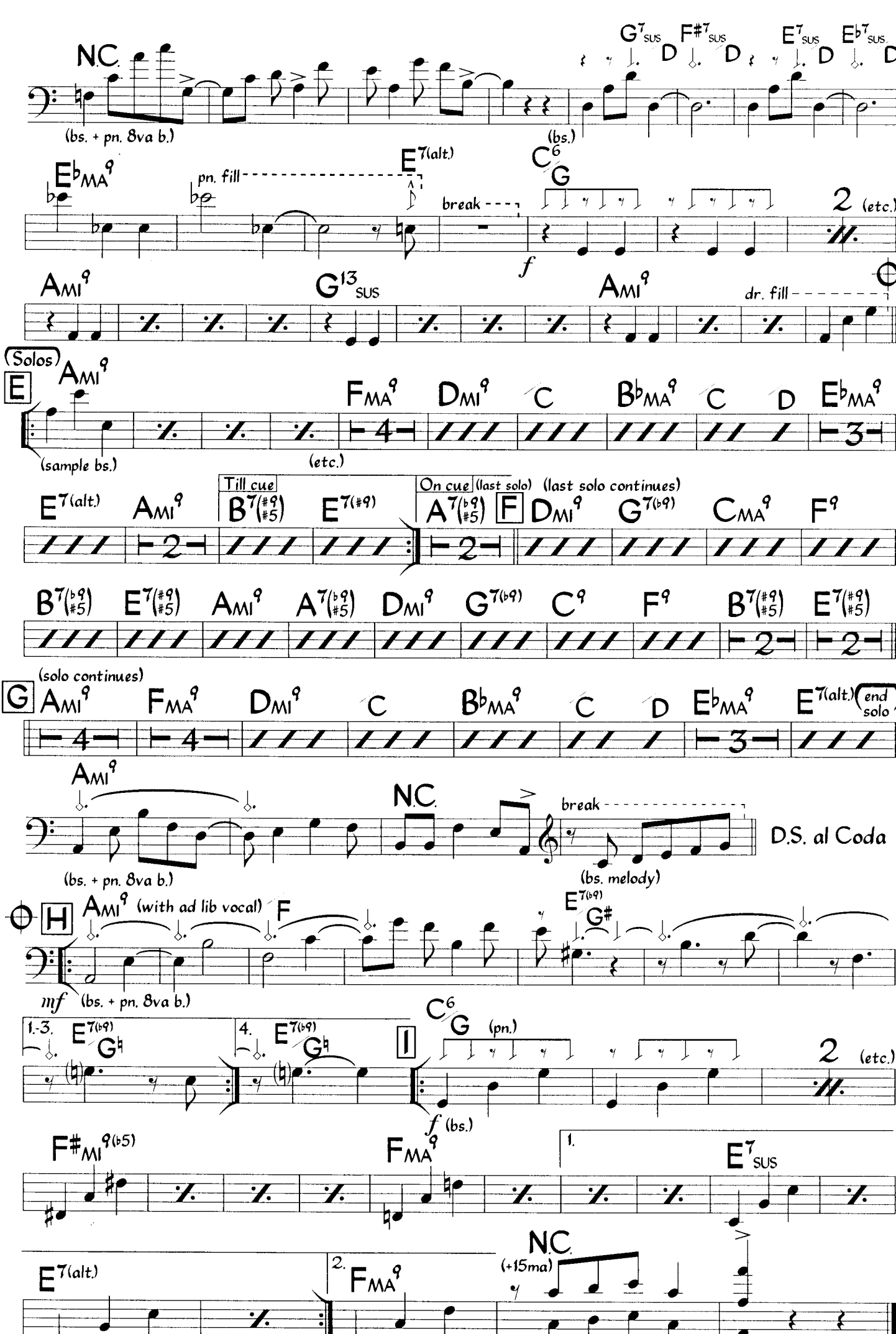


Tenor sounds one octave lower than written.

Song For Chano (Rhythm Section)




N.C.
(bs. + pn. 8va b.)
G7sus
F#7sus
E7sus
Eb7sus
D
(bs.)
EbMA9
pn. fill
E7(alt.)
C6
G
break
2 (etc.)
f
AMI9
G13sus
dr. fill
Solos
E
(sample bs.)
FMA9
DMI9
C
BbMA9
D
EbMA9
4
3
(etc.)
Till cue
On cue
(last solo)
(last solo continues)
B7(#9)(#5)
E7(#9)
A7(b9)(#5)
F
DMI9
G7(b9)
CMA9
F9
2
(solo continues)
G
end solo
(bs. + pn. 8va b.)
(bs. melody)
D.S. al Coda
H
(with ad lib vocal)
mf
1.-3.
4.
I
(pn.)
(bs.)
F#MI9(b5)
FMA9
1.
2.
NC
(+15ma)

Sonhos

Ivan Lins & Victor Martins

Funky Samba ♩ = 100

(Intro) G^{7}_{SUS} (suspended feel)

bs. & dr. fills

(Samba)

C_{MA}^{9} (horns w/ gtr.) $D\flat_{MA}^{9}$

C_{MA}^{9} D^{7} G^{9}

C G^{7}_{SUS} 𝄋 A C_{MA}^{9} C^{6}

No ar - ras - tão dos pes - ca - do - res, (bkgr. vocal 2nd x only)

- va (meu a - mor

C_{MA}^{9} $A^{7(\sharp11)}_{\sharp9}$ D^{13}

ve - nham dis - cos vo - a - do - res, (bkgr. vocal 2nd x only)

_) um pos - tal de I - tu - ve - ra - va, (meu a - mor

D^{13}_{SUS} D^{13} D_{MI}^{9} G^{9}

Ie - man - jás de por - ce - la - na, car - ru - a - gens, ca - ra - va -

vi - nham sei - os de se - rei - as, meu São Jor - ge en lu - a che -

D_{MI}^{9} G^{13}_{SUS} G^{9} C_{MA}^{9} /E C_{MA}^{9} C^{6} /E

nas, num pai - nel de fli - pe - ra - ma.

ia, meus cas - te - los de a - re - ia.

1. G^{13}_{SUS} G^{9} 2. $B_{MI}^{7(\flat5)}$ $B^{7(\flat5)}$/D♯ $E^{7(\flat9)}_{\sharp5}$

Vi - nha tu - do que eu so - nha- (chorus) Meu cor - dão de car - na -

B A_{MI}^{9} F_{MA}^{9} $B\flat^{13}$

val, a pai - xão mais tro - pi - cal.

E_{MI}^{11} $B\flat^{13}$ A^{13}_{SUS} $A^{7(\sharp9)}_{\sharp5}$

Meu São João jun - to às fo - guei -

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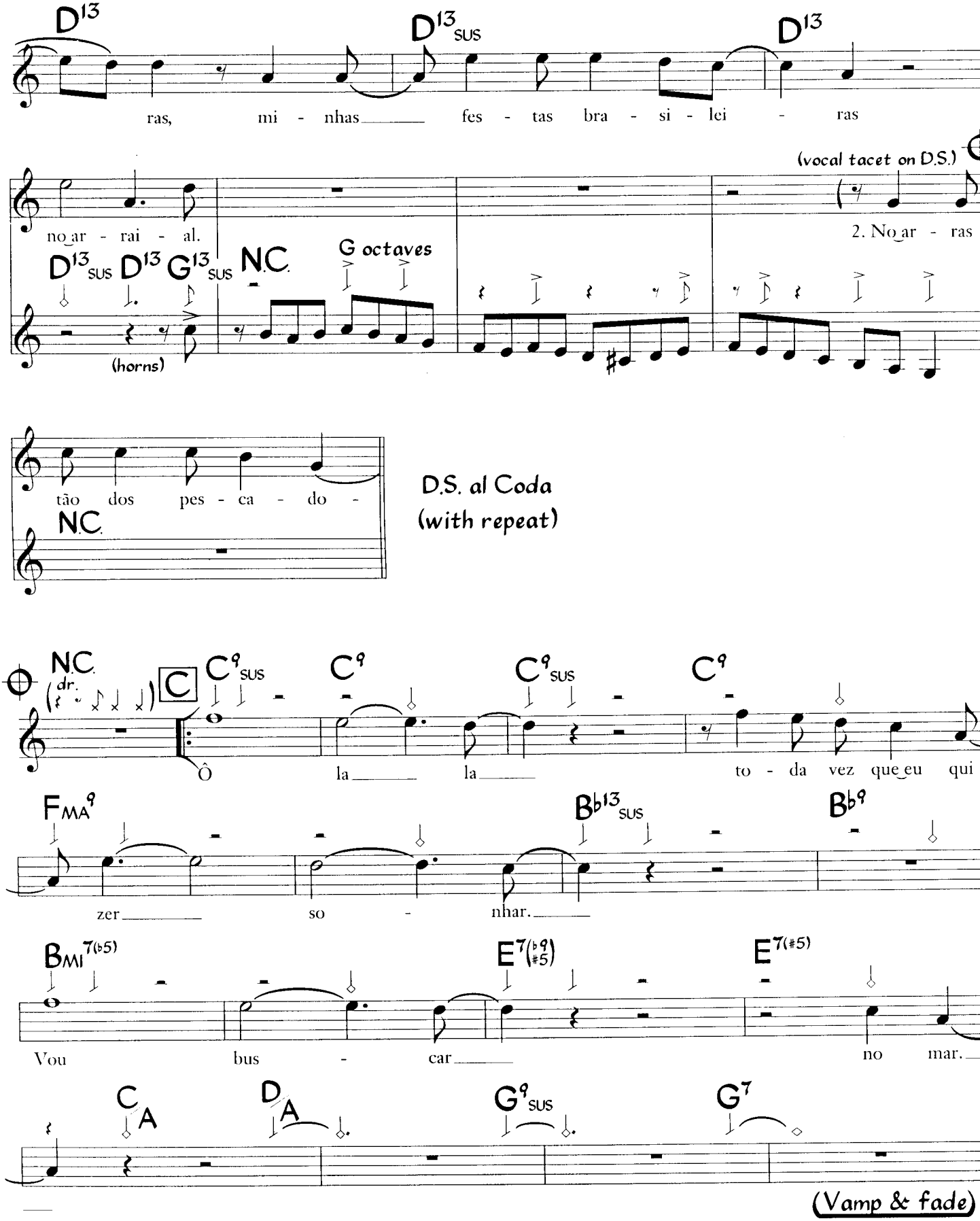


(2nd verse)

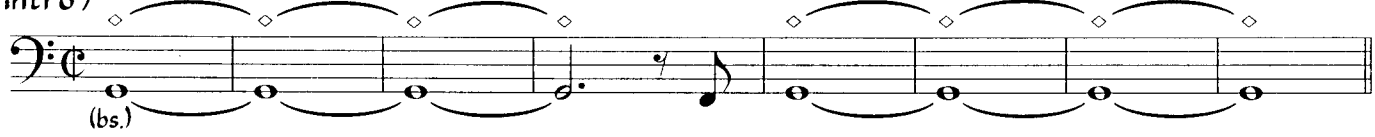
No arrostão dos pescadores.
Vinha o céu dos sonhadores.
Feito à mão por bordadeiras,
com laternas de traineiras

Vinha tudo que eu sonhava. (meu amor)
Vinha o rio que eu pescava. (meu amor)
Meus tesouros e meus mapas,
meus navios em garrafas,
meu destino de pirata.

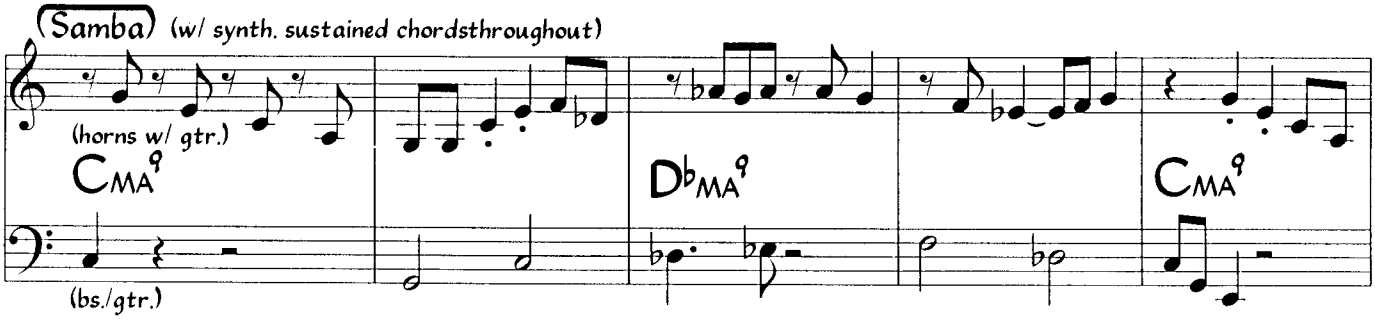
Sonhos (Rhythm Section)

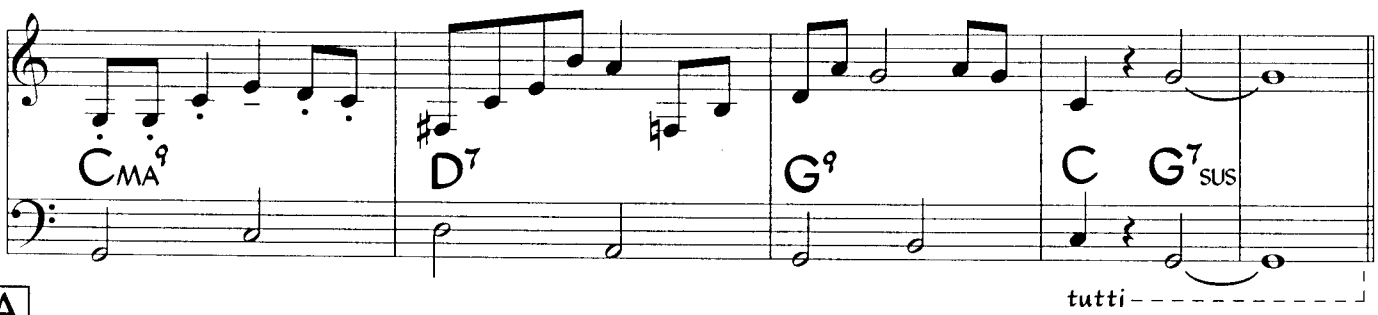
Funky Samba ♩ = 100 (suspended feel)

(Intro) G^{7}_{SUS} (light bs. & dr. fills)

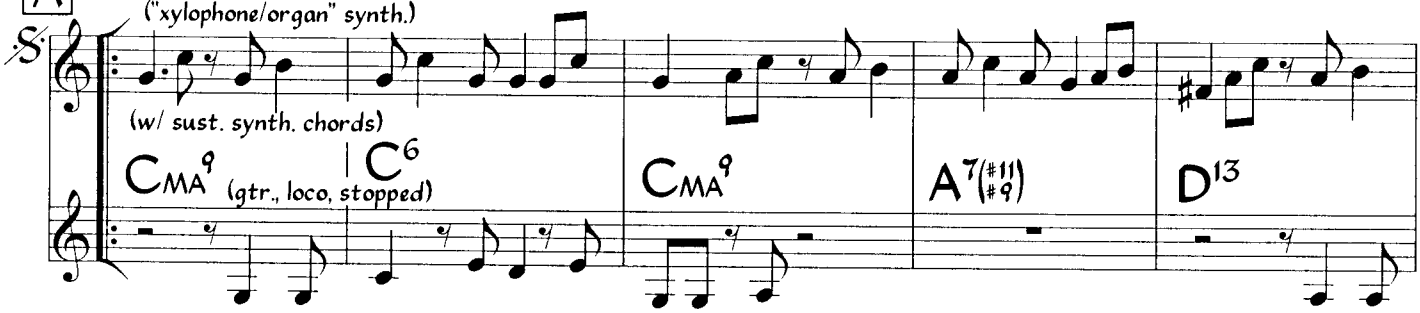


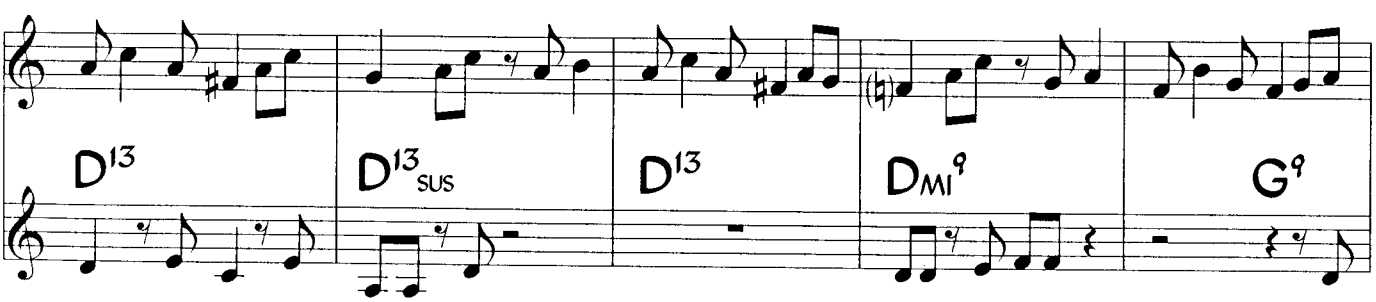
(Samba) (w/ synth. sustained chordsthroughout)

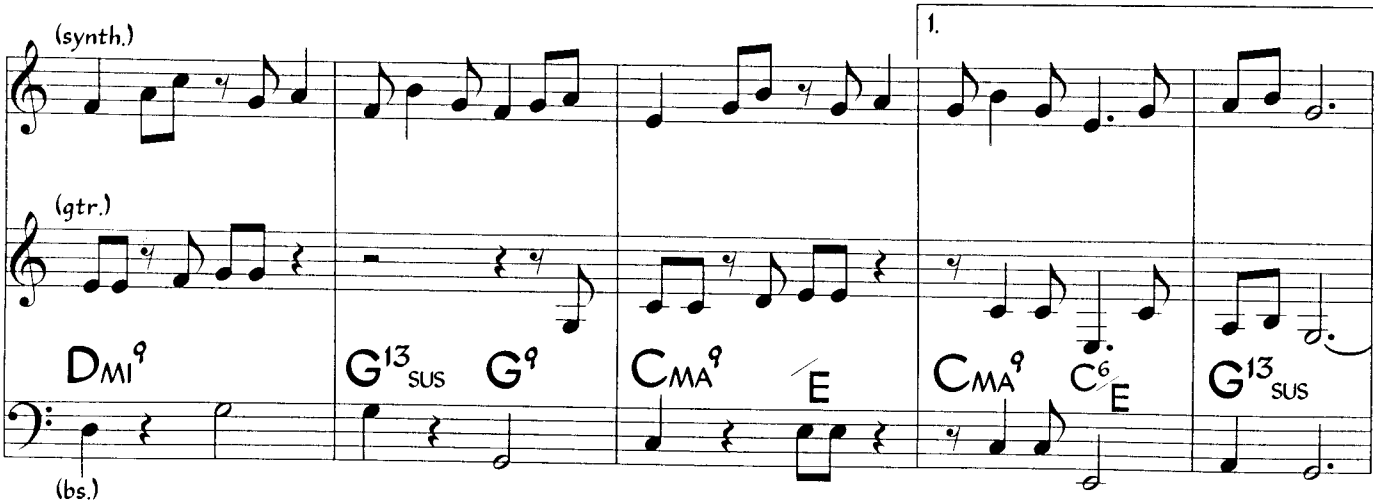


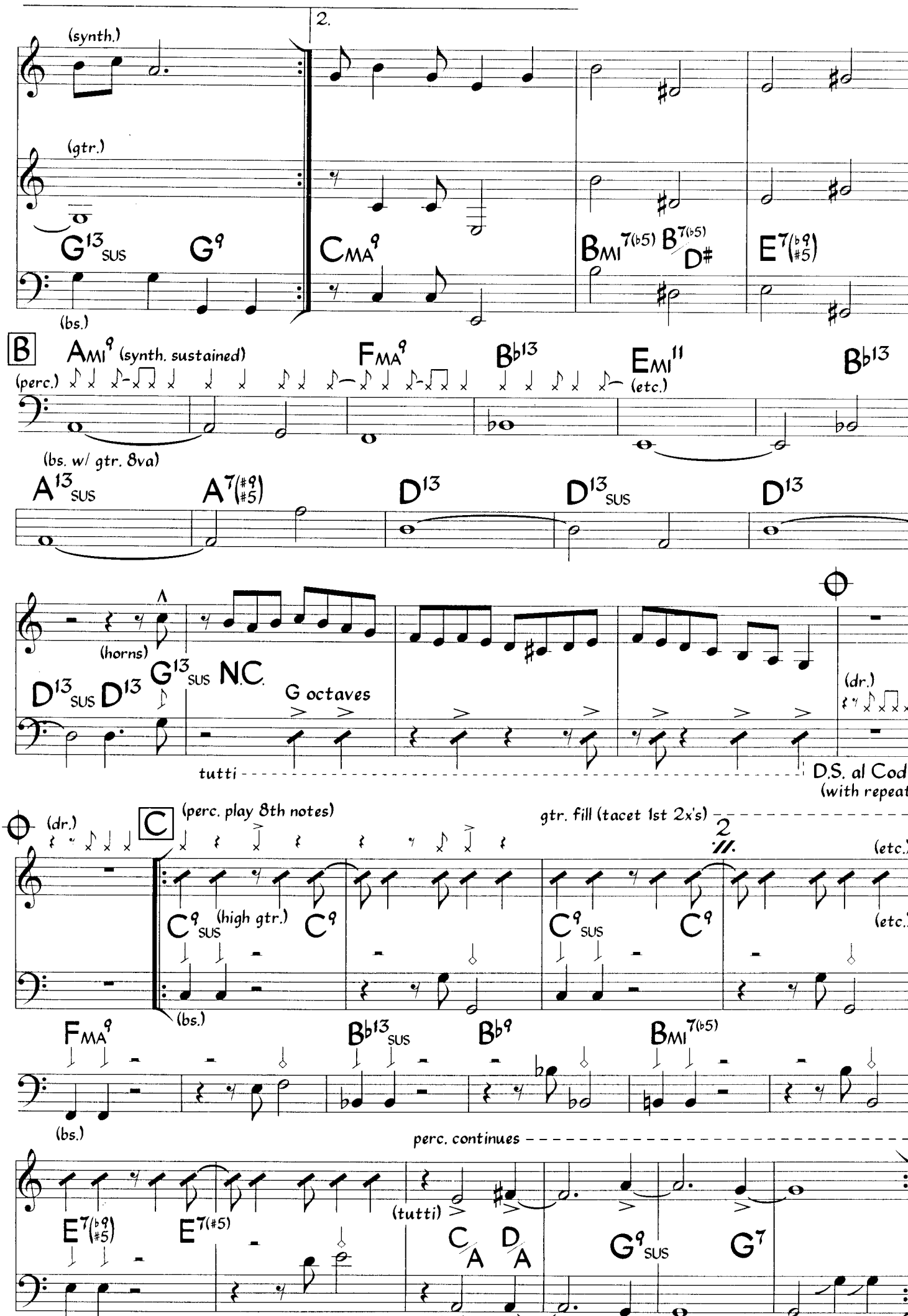


A








(synth.)
2.
(gtr.)
G13 SUS
G9
CMA9
BMI7(b5)
B7(b5)/D#
E7(b9 #5)
(bs.)
B
AMI9 (synth. sustained)
FMA9
Bb13
EMI11
(etc.)
Bb13
(perc.)
(bs. w/ gtr. 8va)
A13 SUS
A7(#9 #5)
D13
D13 SUS
D13
(horns)
G13 SUS
N.C.
G octaves
D13 SUS
D13
tutti
(dr.)
D.S. al Cod
(with repeat
(dr.)
C
(perc. play 8th notes)
gtr. fill (tacet 1st 2x's)
2
(etc.)
C9 SUS
(high gtr.)
C9
C9 SUS
C9
(etc.)
(bs.)
FMA9
Bb13 SUS
Bb9
BMI7(b5)
(bs.)
perc. continues
(tutti)
E7(b9 #5)
E7(#5)
C/A
D/A
G9 SUS
G7

Guaracha ♩ = 188
(2-3 Clave)

Soy Antillana

Marylin Pupo
(as played by Celia Cruz
and Sonora Ponceña)

f (horns)
DMI6 (bs.) (pn. montuno)
AMI6
N.C. (pn.)
(horns) AMI7 AMI6 (tutti)
DMI6
AMI6
E7(#9)
AMI6 (tutti)
Co - mo me
break

A

sien - to tan an - ti - lla - na me an - dan pi - dien - do de - fi - ni - ción.
(D.S.) 1. Co - mo me
2. Por - que lo
(D.S.) 3. Y no es po -
(pn., sample montuno, octaves)
AMI AMI(#5) E7(b9)
AMI AMI(#5) AMI (etc.)
(etc.)
BMI7(b5) E7(b9) AMI7 AMI6 BMI7(b5) E7(b9) AMI7 AMI6
mis - mo yo soy cu - ba - na, do - mi - ni - ca - na, que bo - rin - ca - na. Es que mis
si - ble de - cir qué sien - to, que per - te - nez - co so - la u - na de e - llas. Por - que Bo -

is - las son más her - ma - nas, son u - na so - la en mi co - ra - zón.
rin - quen, Cu - ba y Quis - que - ya son u - na so - la en mi co - ra - zón.
BMI7(b5) E7(b9) AMI7 AMI6 BMI7(b5) E7(b9)

B (Solo Vocal 1st x Coro on D.S.)
No de - be
N.C. (pn./bs. low note 8va)

ha - ber se - pa - ra - ción. No pue - de ha - ber di - fi - ni - ción.
(horns) *f* AMI6 (tutti)
Bai - la - mos
Ba - jo la
break

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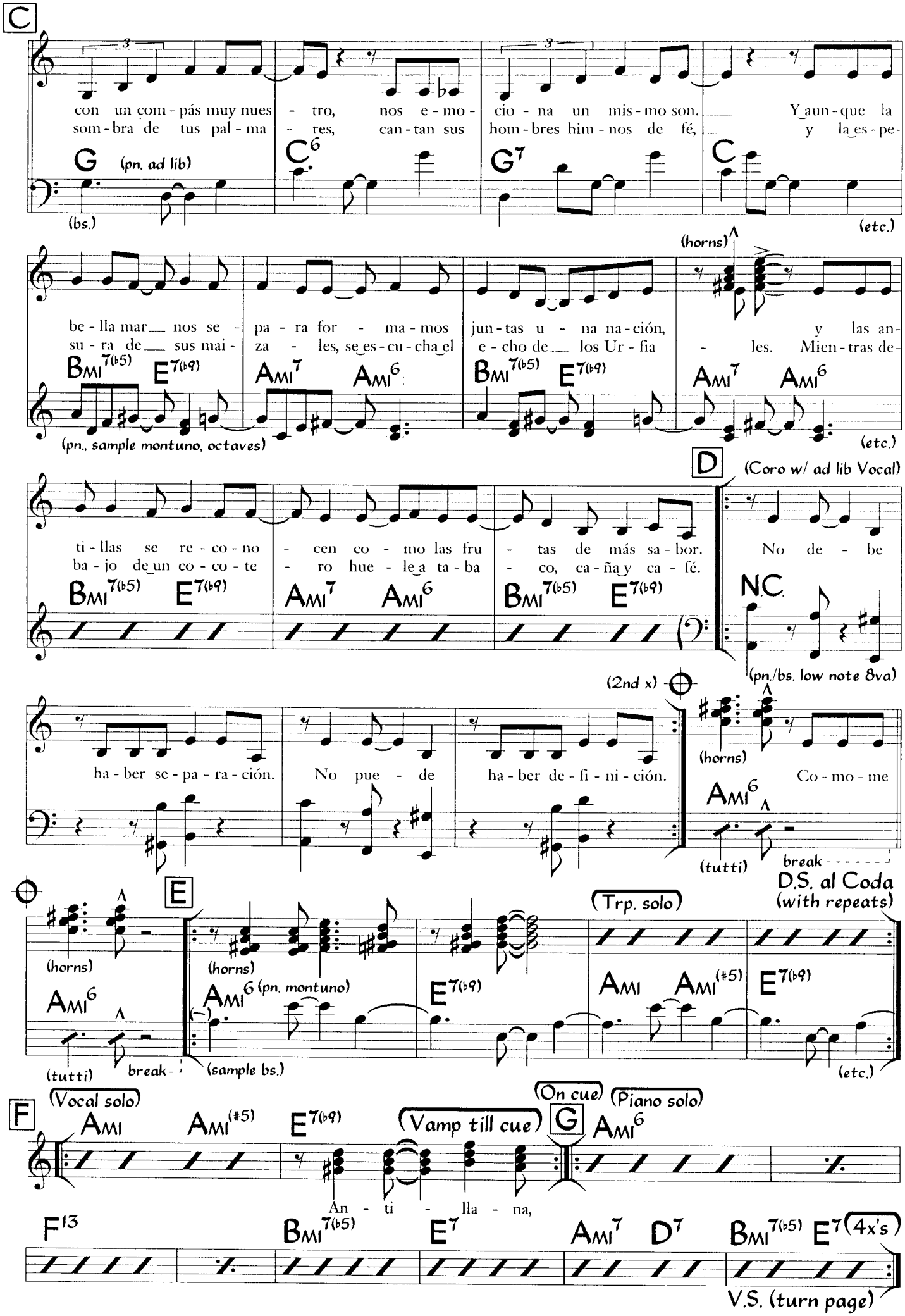
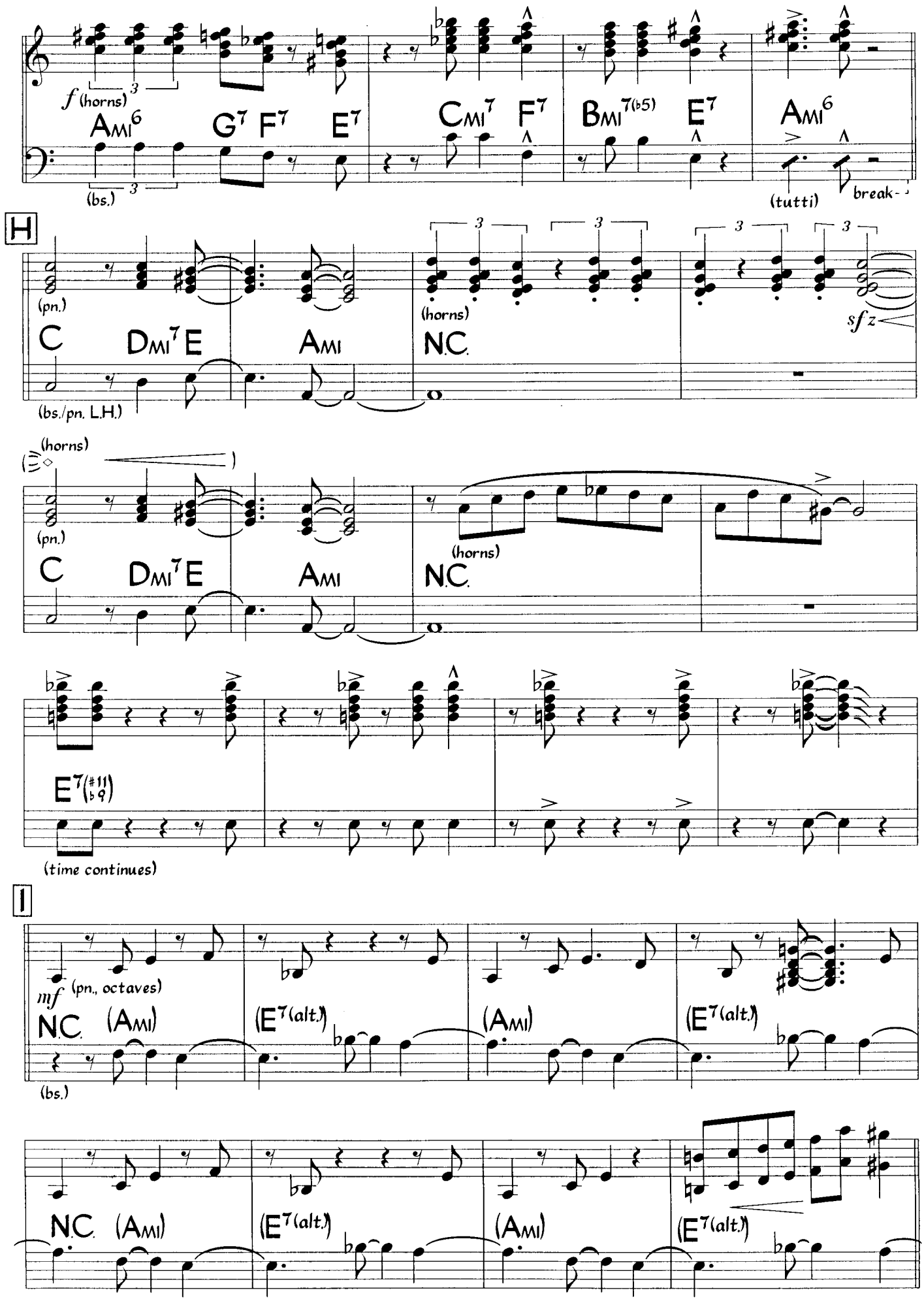
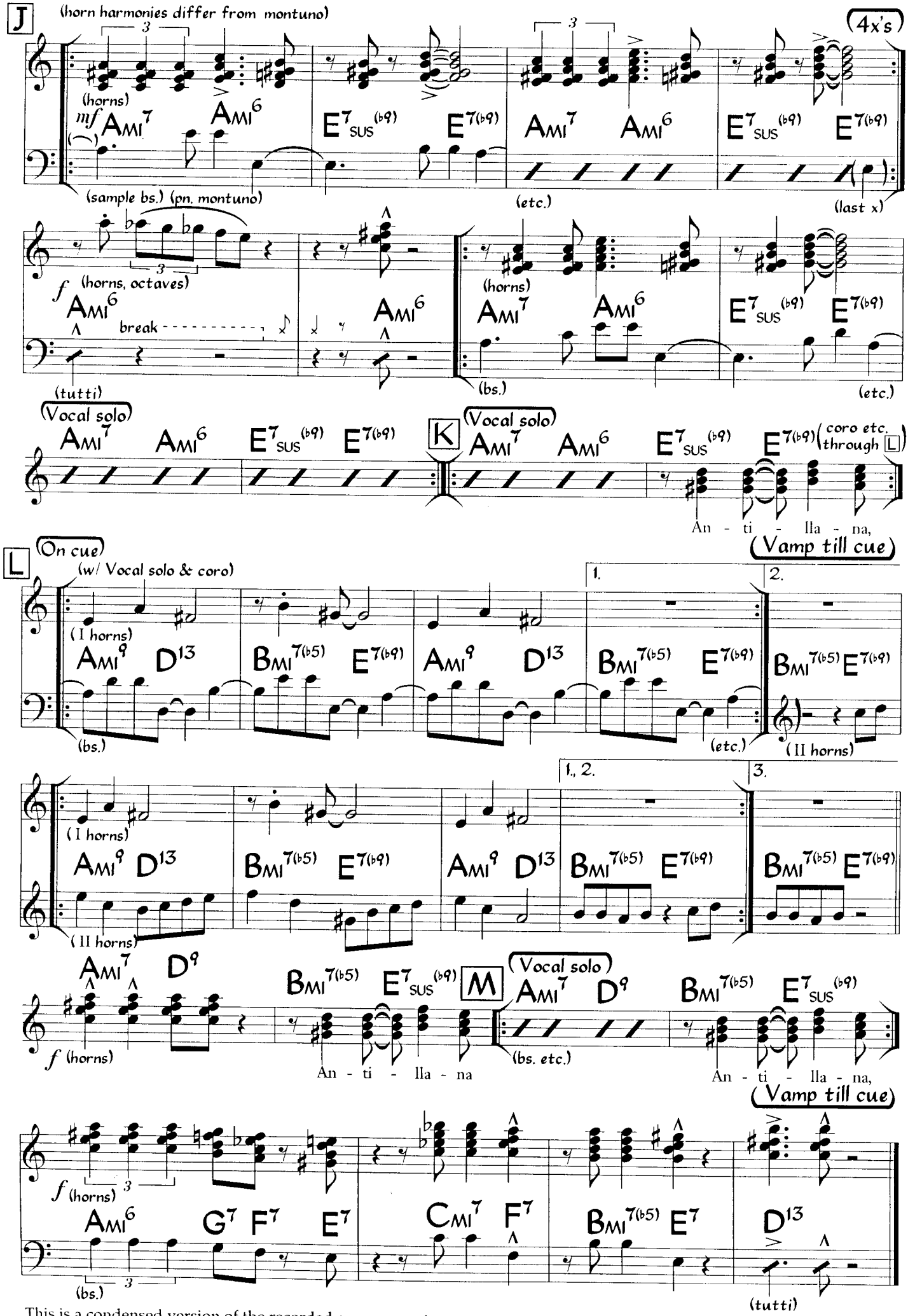

C
con un com - pás muy nues - tro, nos e - mo - cio - na un mis - mo son. Y aun - que la
som - bra de tus pal - ma - res, can - tan sus hom - bres him - nos de fé, y la es - pe -
G (pn. ad lib)
C6
G7
C
(bs.)
(etc.)
(horns)
be - lla mar nos se - pa - ra for - ma - mos jun - tas u - na na - ción, y las an -
su - ra de sus mai - za - les, se es - cu - cha el e - cho de los Ur - fia - les. Mien - tras de -
BMI7(b5) E7(b9) AMI7 AMI6 BMI7(b5) E7(b9) AMI7 AMI6
(pn., sample montuno, octaves)
(etc.)
D
(Coro w/ ad lib Vocal)
ti - llas se re - co - no - cen co - mo las fru - tas de más sa - bor. No de - be
ba - jo de un co - co - te - ro hue - le a ta - ba - co, ca - ña y ca - fé.
BMI7(b5) E7(b9) AMI7 AMI6 BMI7(b5) E7(b9)
N.C.
(pn./bs. low note 8va)
(2nd x)
ha - ber se - pa - ra - ción. No pue - de ha - ber de - fi - ni - ción. Co - mo - me
(horns)
AMI6
(tutti)
break - - - - - -
D.S. al Coda
(with repeats)
E
(horns)
AMI6
(tutti)
break - - -
(horns)
AMI6 (pn. montuno)
(sample bs.)
E7(b9)
(Trp. solo)
AMI
AMI(#5)
E7(b9)
(etc.)
F
(Vocal solo)
AMI
AMI(#5)
E7(b9)
(Vamp till cue)
An - ti - lla - na,
G
(On cue)
(Piano solo)
AMI6
F13
BMI7(b5)
E7
AMI7
D7
BMI7(b5)
E7
(4x's)
V.S. (turn page)


f (horns)
3
Ami6 G7 F7 E7
Cmi7 F7
Bmi7(b5) E7
Ami6
(bs.)
(tutti)
break-
H
(pn.)
C Dmi7 E Ami
(horns)
N.C.
sfz
(bs./pn. L.H.)
(horns)
(pn.)
C Dmi7 E Ami
(horns)
N.C.
E7(#11 b9)
(time continues)
I
mf (pn., octaves)
N.C. (Ami)
(E7(alt.))
(Ami)
(E7(alt.))
(bs.)
N.C. (Ami)
(E7(alt.))
(Ami)
(E7(alt.))

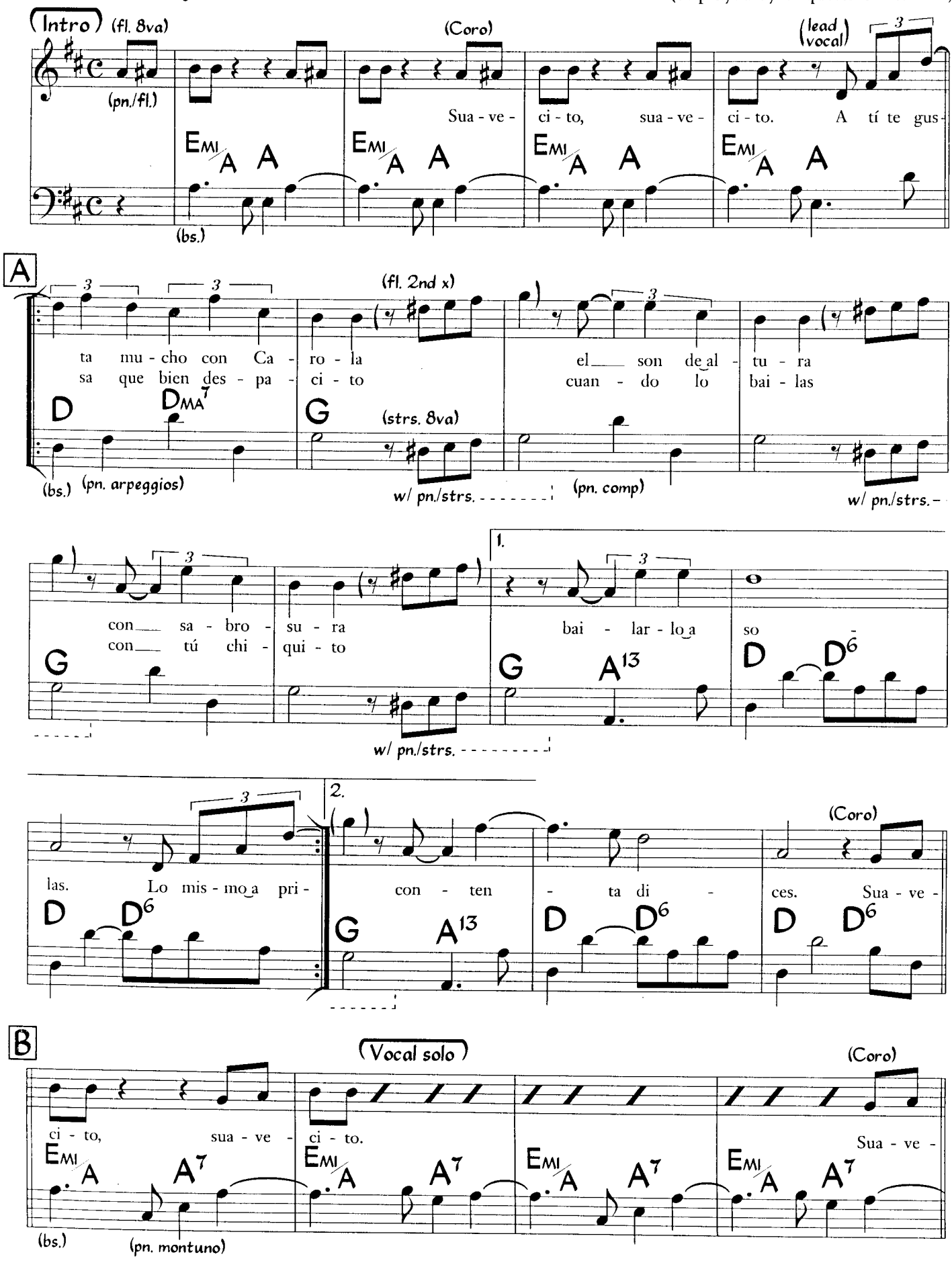


This is a condensed version of the recorded arrangement.

Suavecito

Ignacio Piñeiro
(as played by Orquesta Sensación)

Cha-Cha-Chá ♩ = 112



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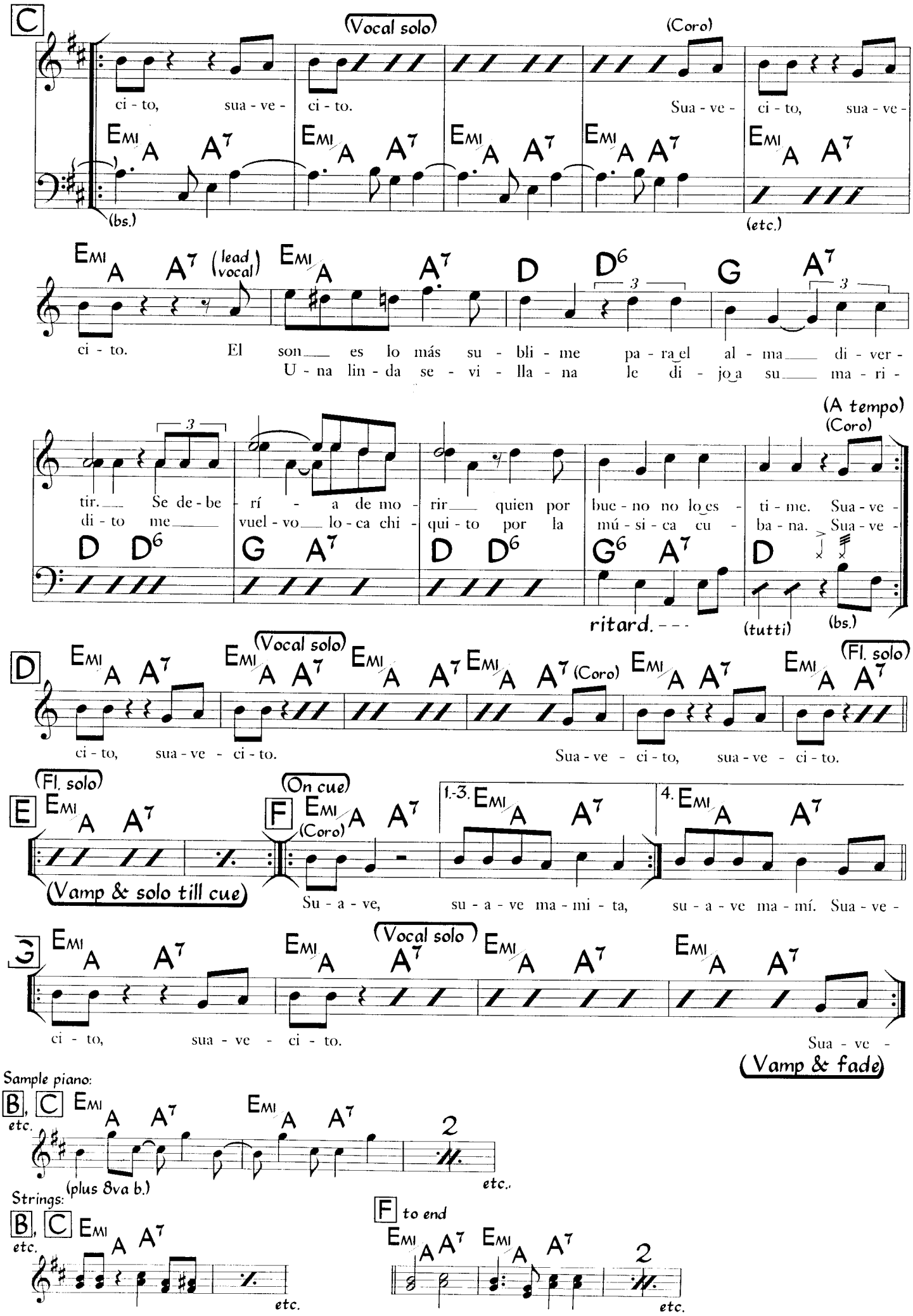
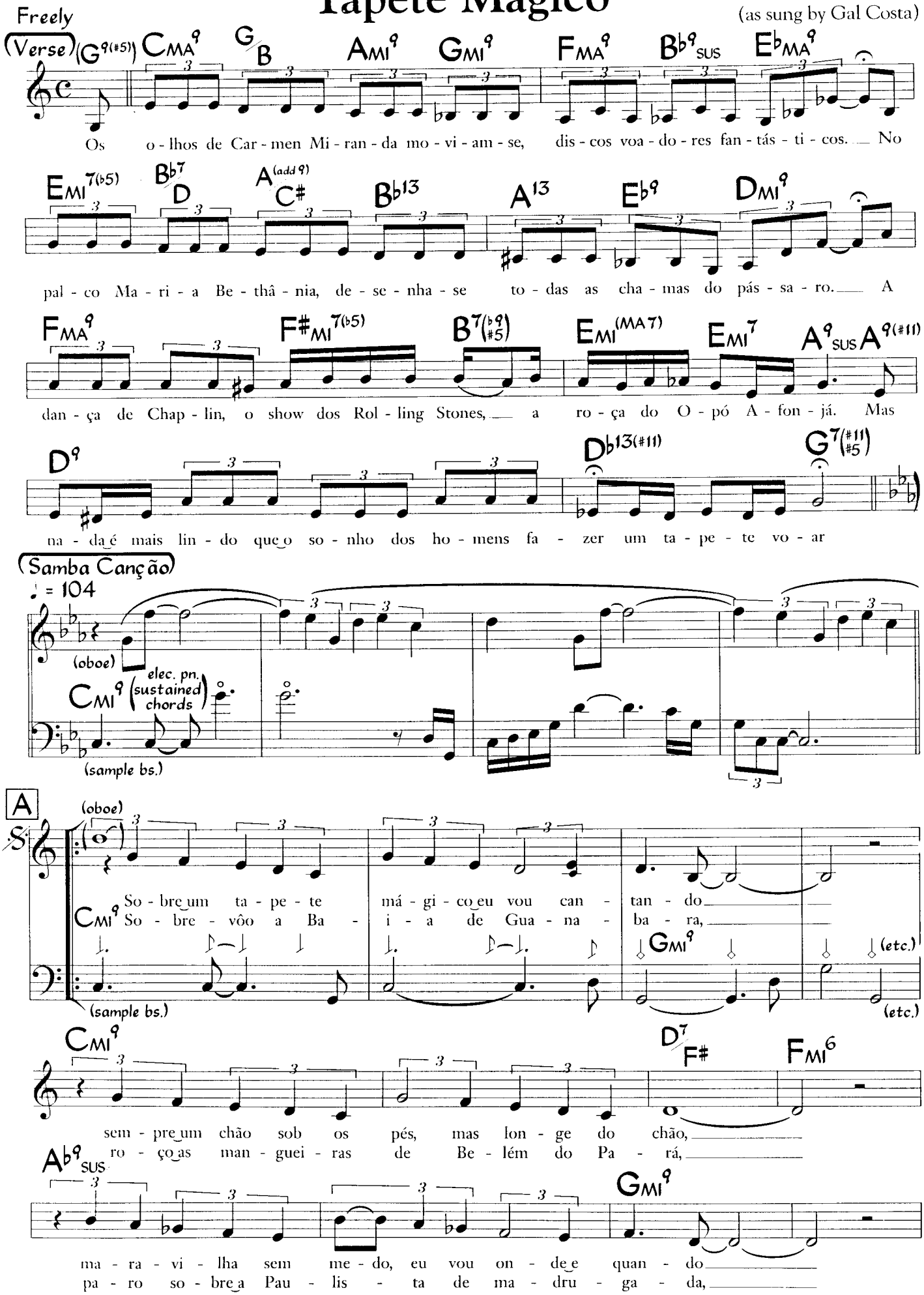

C
(Vocal solo)
(Coro)
ci - to, sua - ve - ci - to. Sua - ve - ci - to, sua - ve -
Emi A A7
(bs.)
(etc.)
(lead vocal)
ci - to. El son es lo más su - bli - me pa - ra el al - ma di - ver -
U - na lin - da se - vi - lla - na le di - jo a su ma - ri -
D D6 G A7
(A tempo)
(Coro)
tir. Se de - be rí - a de mo - rir quien por bue - no no lo es - ti - me. Sua - ve -
di - to me vuel - vo lo - ca chi - qui - to por la mú - si - ca cu - ba - na. Sua - ve -
G6
ritard. - - -
(tutti)
(bs.)
D
(Vocal solo)
(Fl. solo)
(Coro)
ci - to, sua - ve - ci - to. Sua - ve - ci - to, sua - ve - ci - to.
E
(Fl. solo)
(Vamp & solo till cue)
F
(On cue)
(Coro)
1.-3.
4.
Su - a - ve, su - a - ve ma - mi - ta, su - a - ve ma - mí. Sua - ve -
G
(Vocal solo)
ci - to, sua - ve - ci - to. Sua - ve -
(Vamp & fade)
Sample piano:
B, C
etc.
(plus 8va b.)
2
etc.
Strings:
B, C
etc.
etc.
F to end
2
etc.

Tapete Mágico

Caetano Veloso
(as sung by Gal Costa)


Freely
(Verse)

Os o - lhos de Car - men Mi - ran - da mo - vi - am - se, dis - cos voa - do - res fan - tás - ti - cos. No

pal - co Ma - ri - a Be - thâ - nia, de - se - nha - se to - das as cha - mas do pás - sa - ro. A

dan - ça de Chap - lin, o show dos Rol - ling Stones, a ro - ça do O - pó A - fon - já. Mas

na - da é mais lin - do que o so - nho dos ho - mens fa - zer um ta - pe - te vo - ar
(Samba Canção)
♩ = 104
(oboe)

(sample bs.)
A
(oboe)
So - bre um ta - pe - te má - gi - co eu vou can - tan - do

So - bre - vôo a Ba - i - a de Gua - na - ba - ra,

(etc.)
(sample bs.)
(etc.)

sem - pre um chão sob os pés, mas lon - ge do chão,
ro - ço as man - guei - ras de Be - lém do Pa - rá,

ma - ra - vi - lha sem me - do, eu vou on - de e quan - do
pa - ro so - bre a Pau - lis - ta de ma - dru - ga - da,

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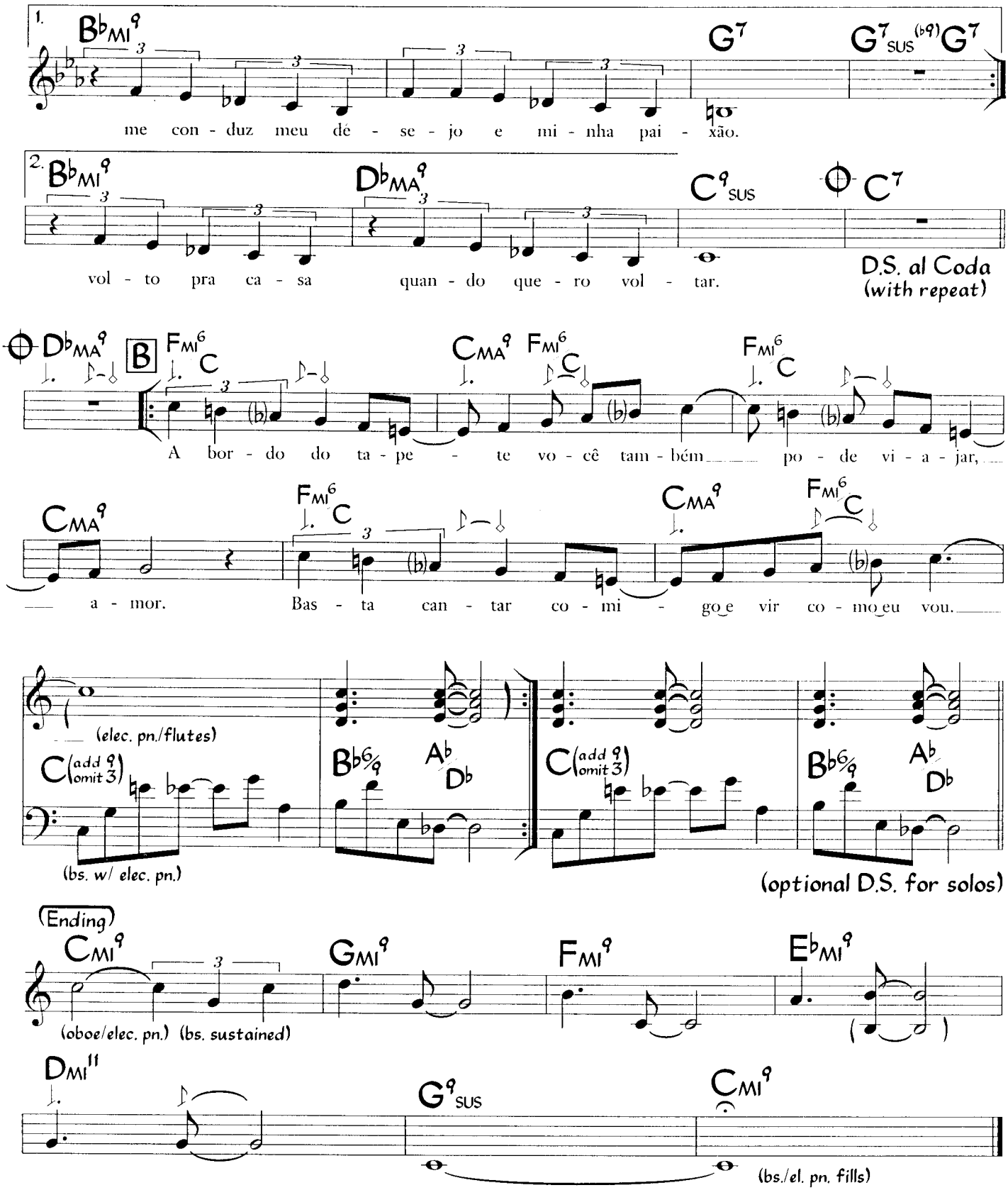


2nd Verse, letter A on D.S.:

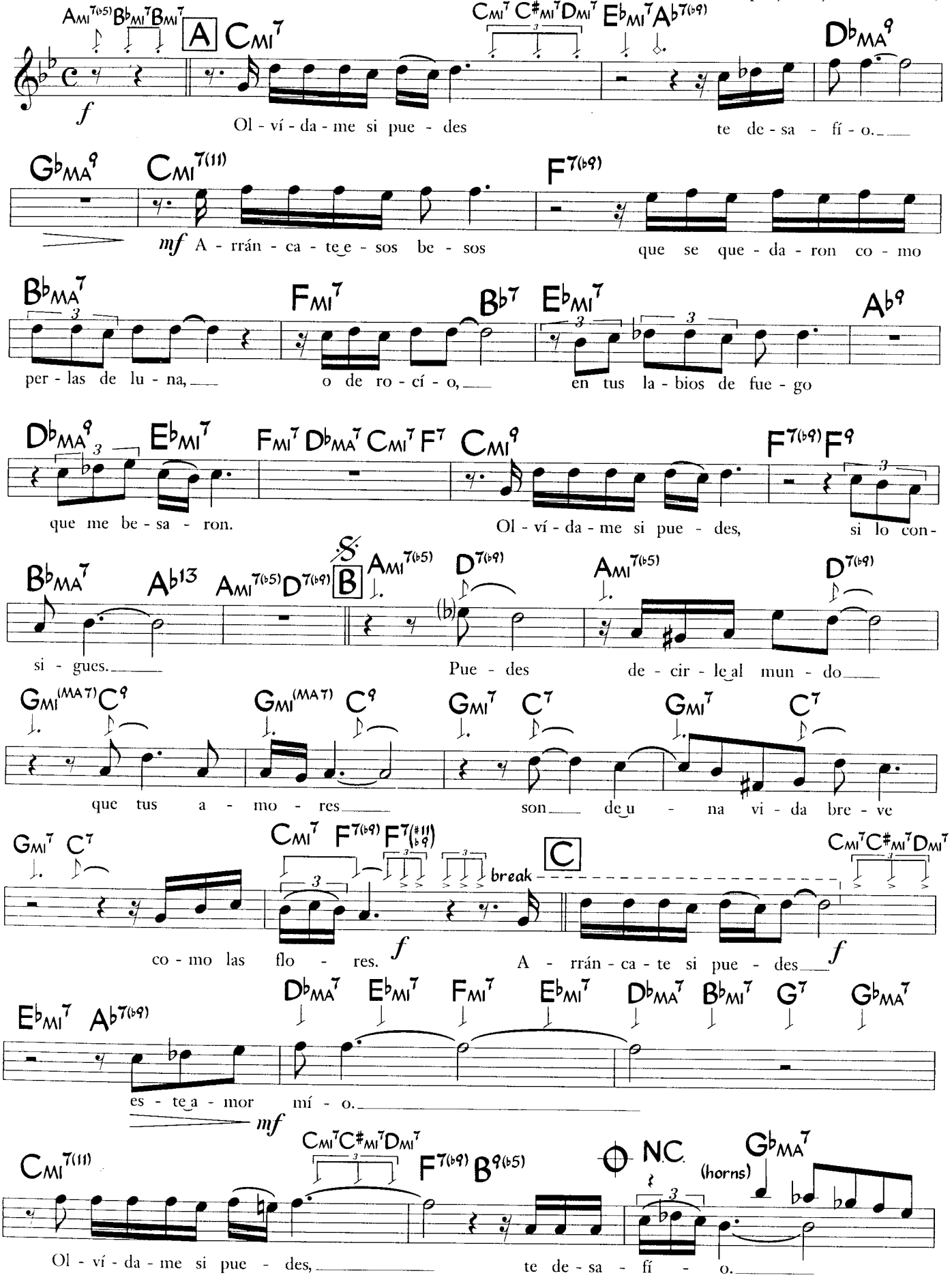
Vejo o todo da festa dos navegantes,
pairo sobre a cidade do Salvador.
Quero de novo estar onde estava antes.
Passo pela janela do meu amor.

Costa Brava, Saara, todo o planeta;
luzes, cometas, mil estrelas do céu;
pontas de luz vibrando na noite preta;
tudo quanto é bonito, o tapete e eu.

(to Coda)

Te Desafío

Roberto Yanes
(as played by Tito Puente)



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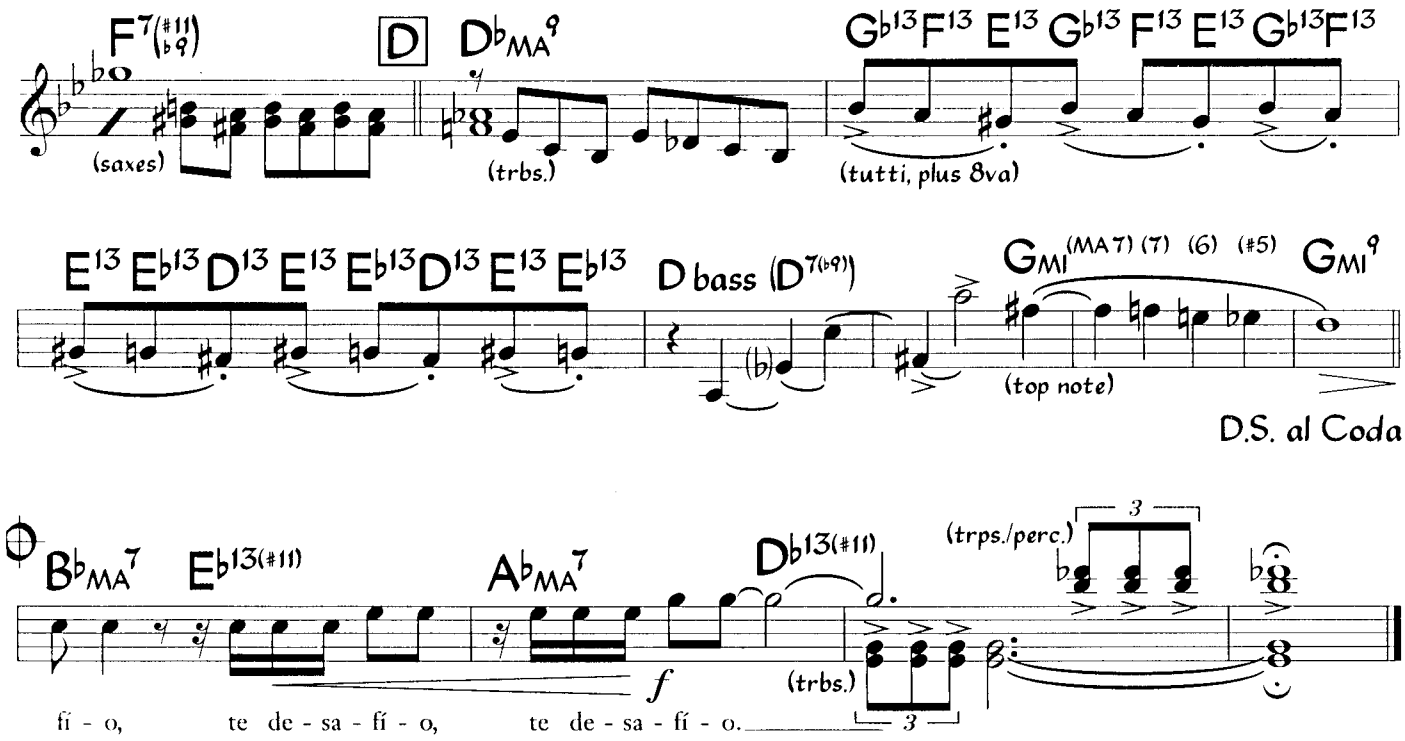
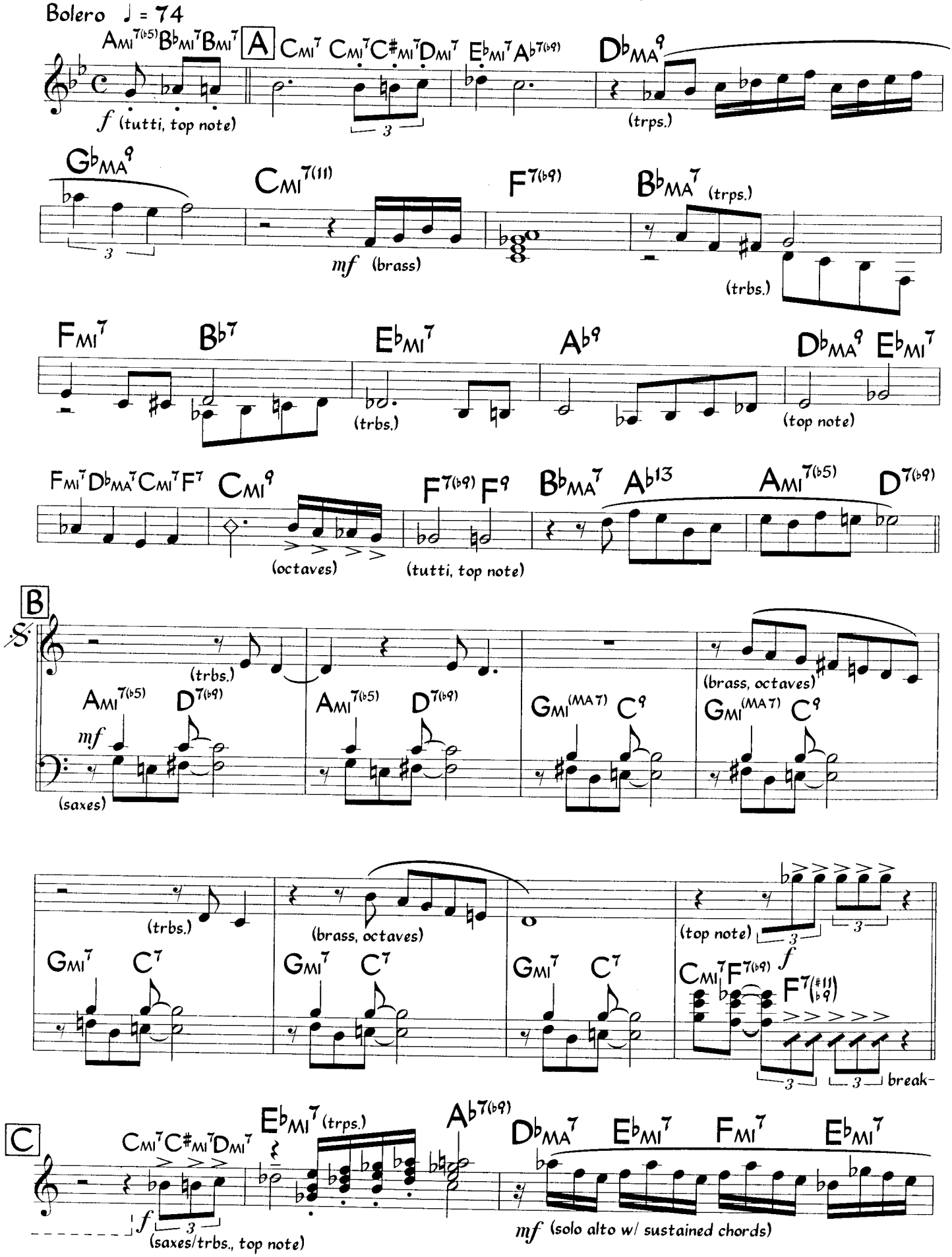
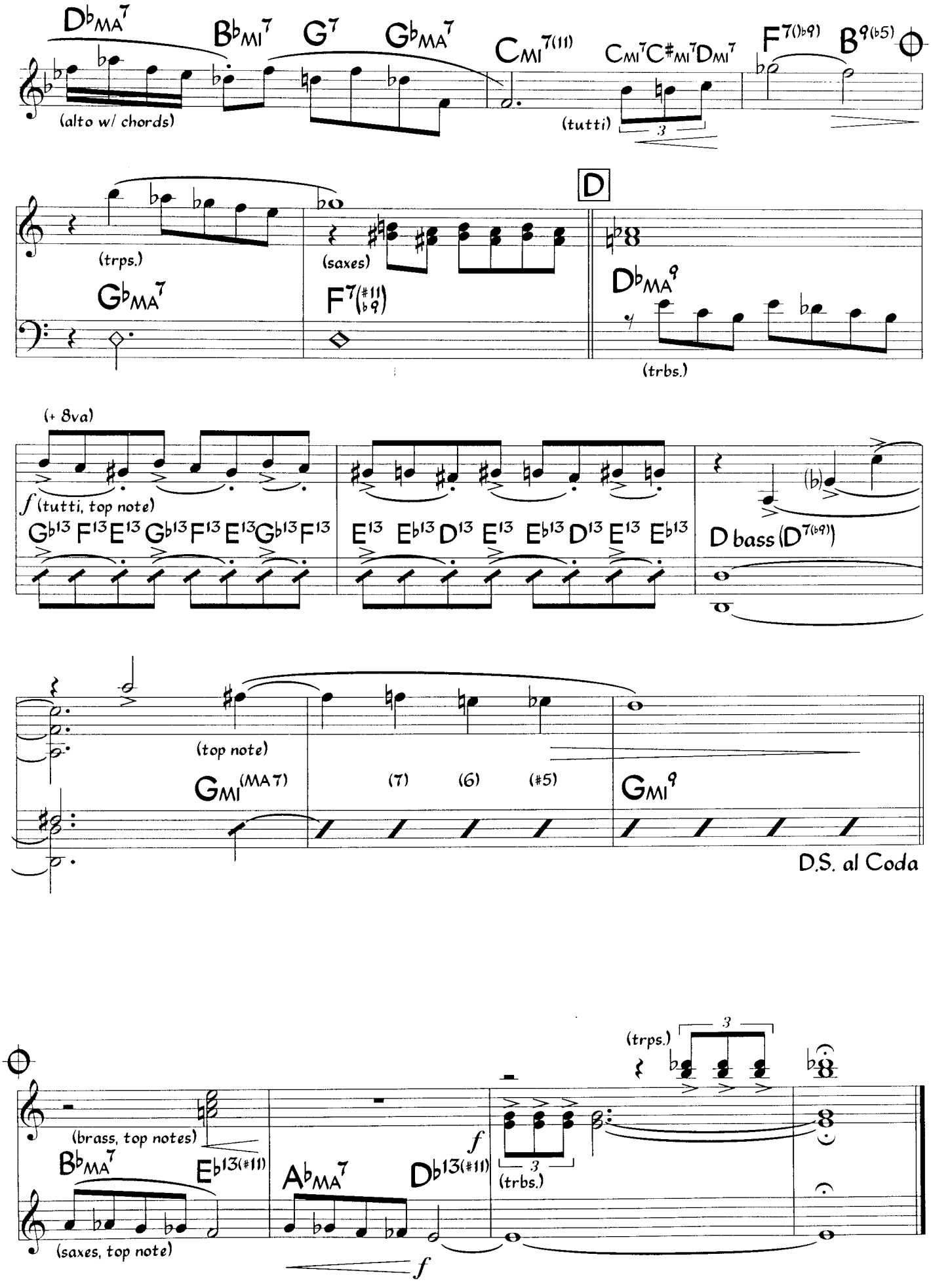

F7(#11 b9)
(saxes)
D
Db MA9
(trbs.)
Gb13 F13 E13 Gb13 F13 E13 Gb13 F13
(tutti, plus 8va)
E13 Eb13 D13 E13 Eb13 D13 E13 Eb13
D bass (D7(b9))
GMI(MA7) (7) (6) (#5) GMI9
(top note)
D.S. al Coda

BbMA7
Eb13(#11)
AbMA7
Db13(#11)
(trps./perc.)
3
f
(trbs.)
3
fí - o, te de - sa - fí - o, te de - sa - fí - o.

Te Desafío (Horns)

Bolero ♩ = 74




D♭MA7
B♭MI7
G7
G♭MA7
CMI7(11)
CMI7C♯MI7DMI7
F7(♭9)
B9(♭5)
(alto w/ chords)
(tutti)
3
(trps.)
(saxes)
D
G♭MA7
F7(♯11 ♭9)
D♭MA9
(trbs.)
(+ 8va)
f (tutti, top note)
G♭13 F13 E13 G♭13 F13 E13 G♭13 F13
E13 E♭13 D13 E13 E♭13 D13 E13 E♭13
D bass (D7(♭9))
(top note)
GMI(MA7)
(7)
(6)
(#5)
GMI9
D.S. al Coda
(trps.)
3
(brass, top notes)
B♭MA7
E♭13(♯11)
A♭MA7
D♭13(♯11)
f
3
(trbs.)
(saxes, top note)
f

Te Desafío (Bass)

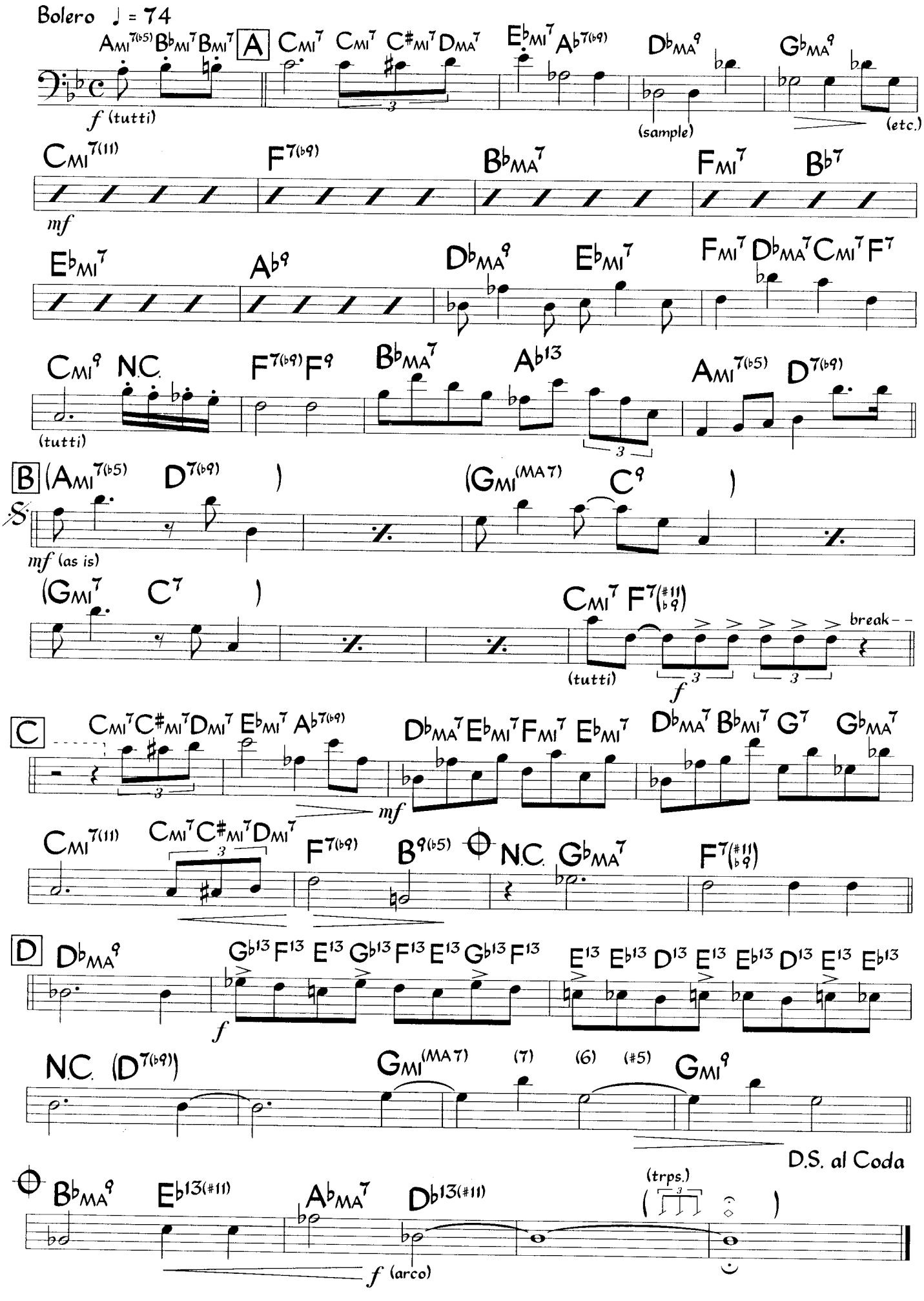
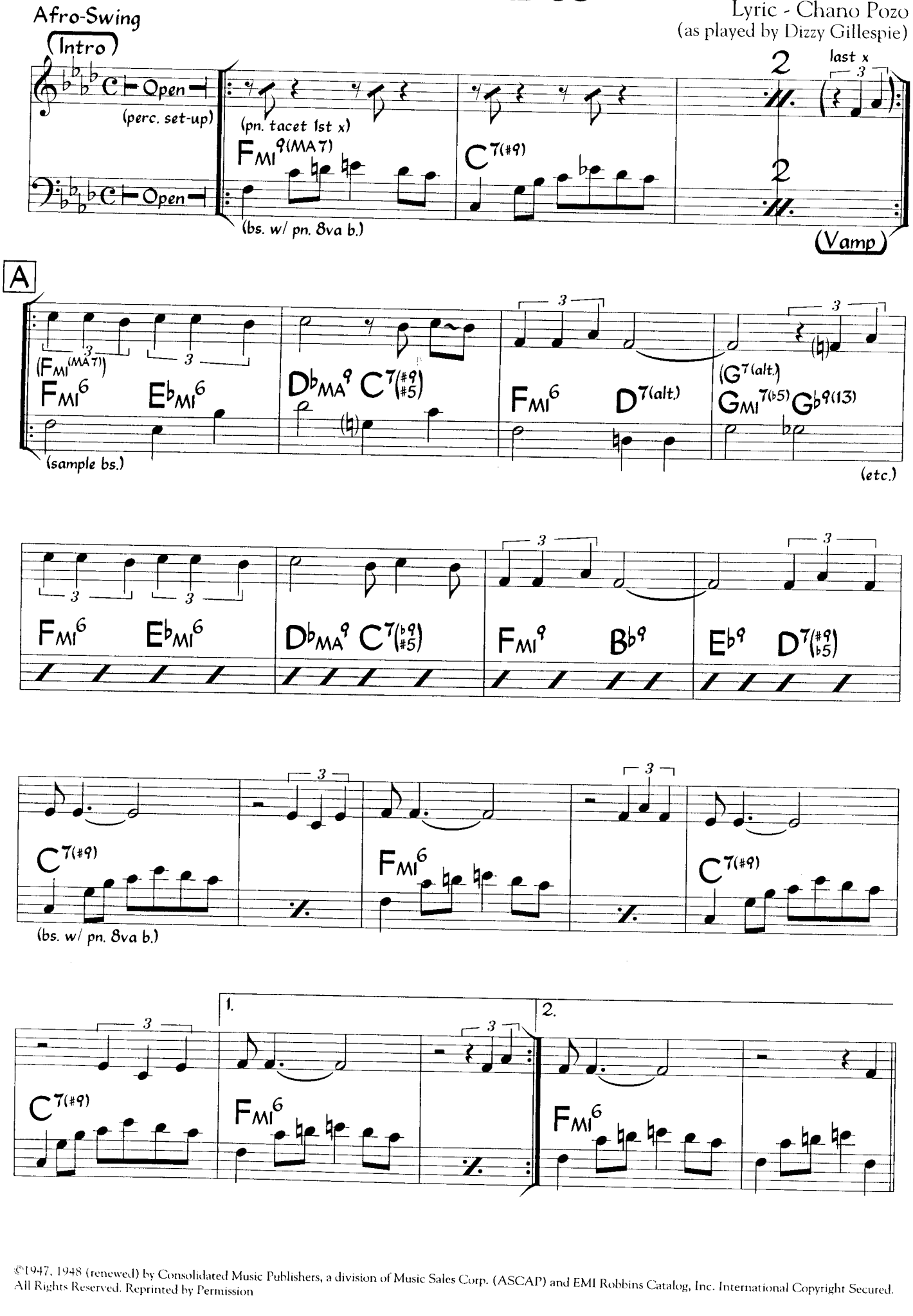


Photo by Mark Holston

TITO PUENTE & GIOVANNI HIDALGO

Tin Tin Deo

Music - Walter "Gil" Fuller
Lyric - Chano Pozo
(as played by Dizzy Gillespie)



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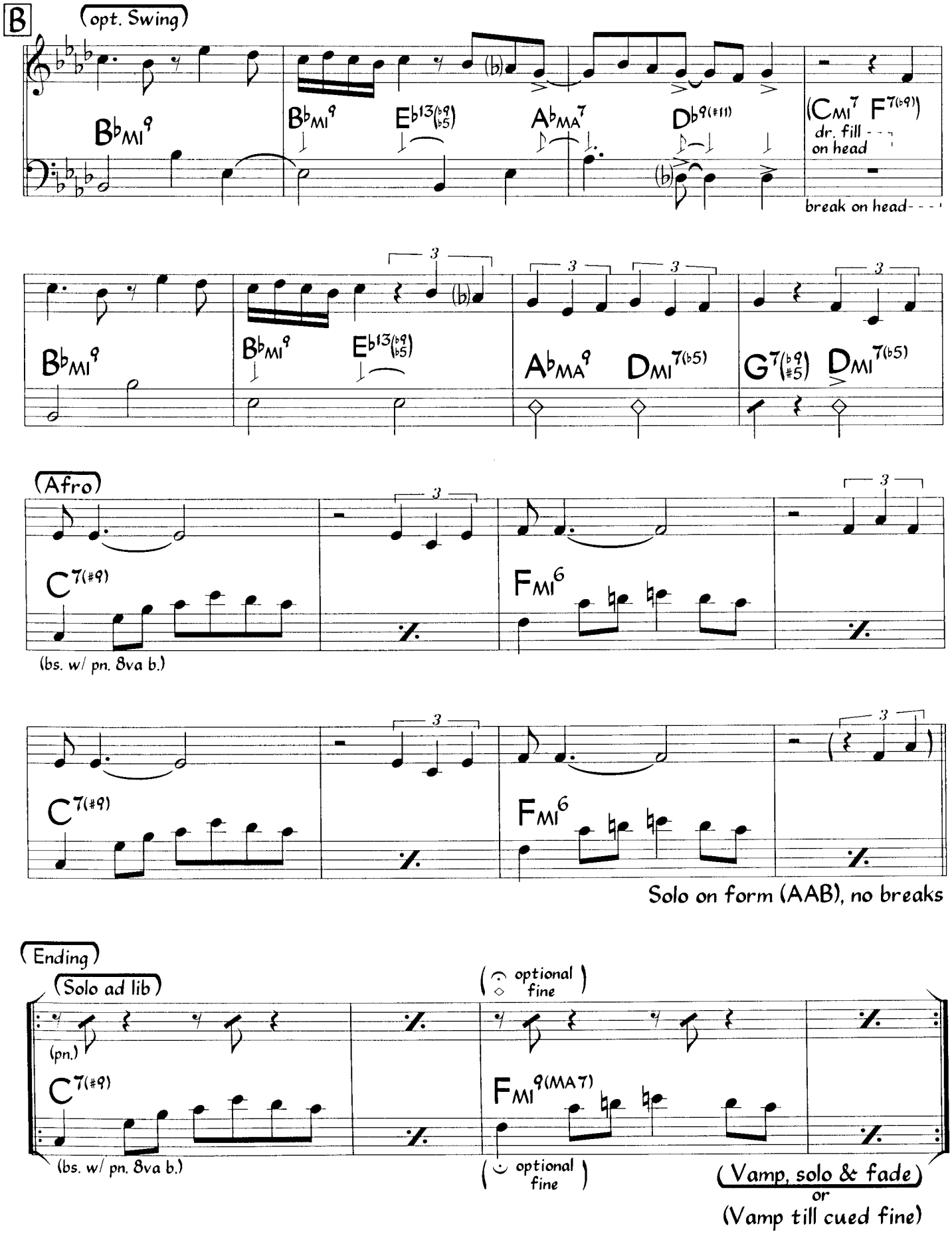
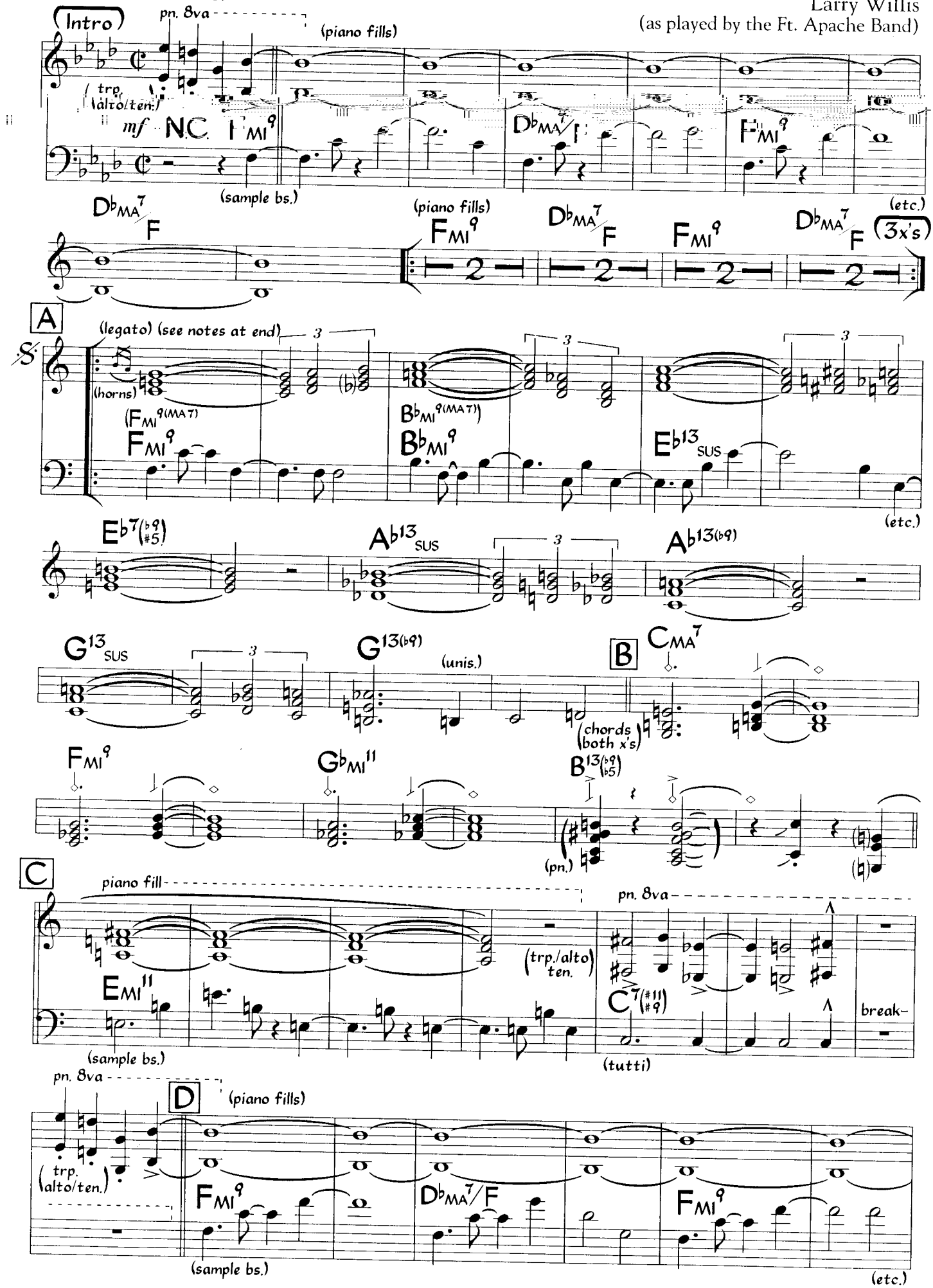


In letter B, chords are 2 beats each during solos and kicks may be ignored.
Chords in parentheses at letter A are alternate changes

Guaguancó ♩ = 138
(3-2 Rumba Clave)

To Wisdom The Prize

Larry Willis
(as played by the Ft. Apache Band)



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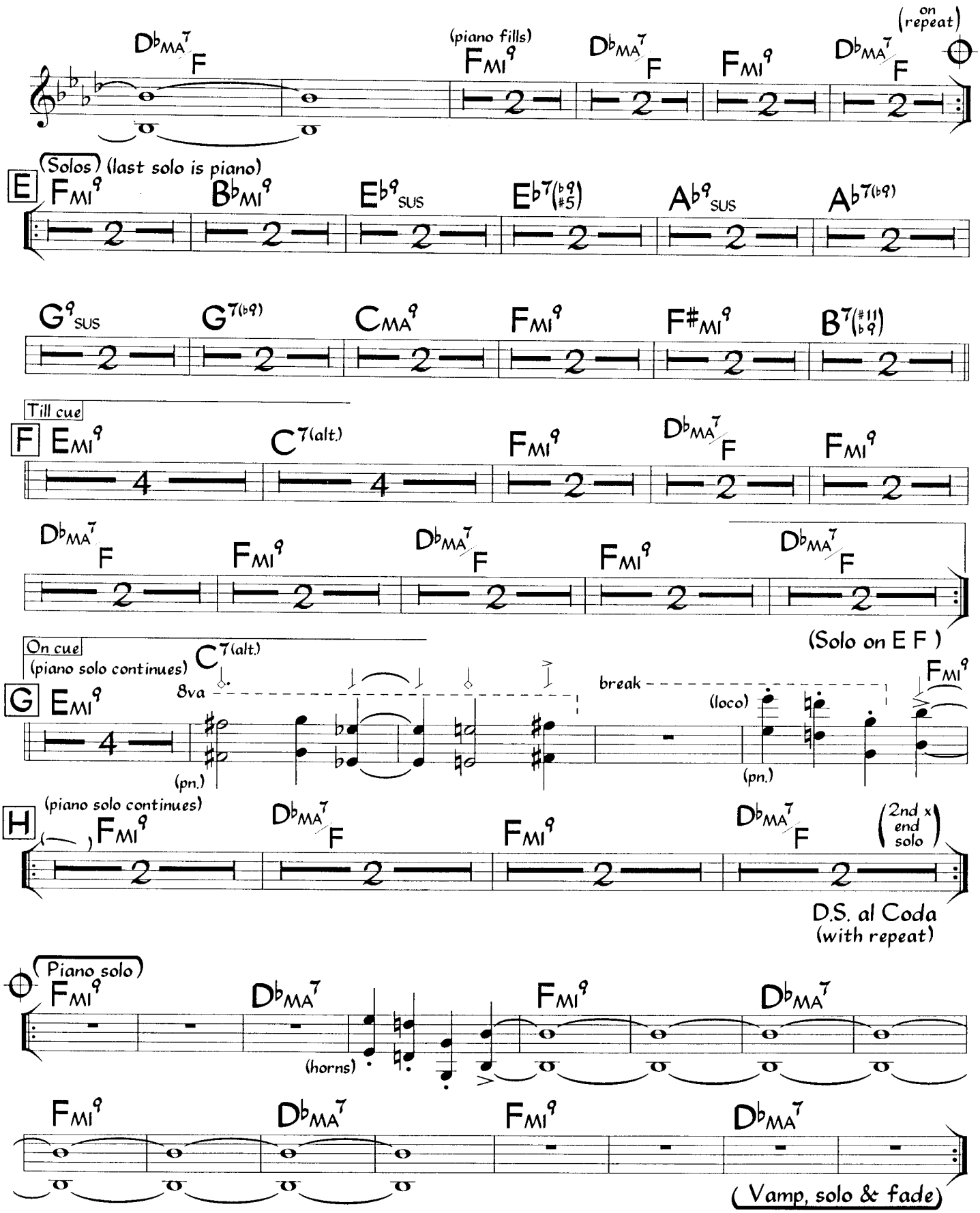
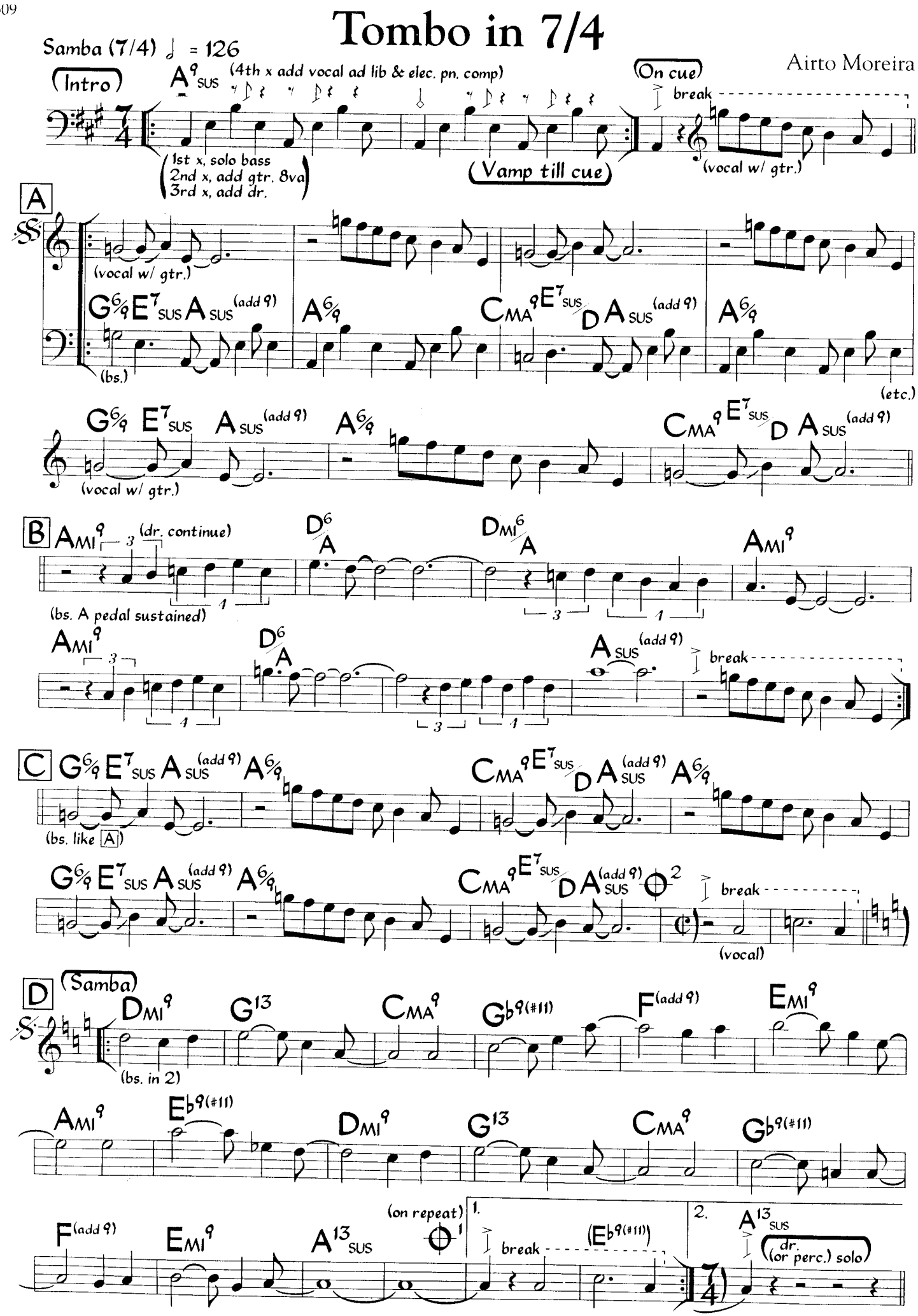


Letter A, 1st x: horns play melody in octaves (trp. | alto/ten.); 2nd x: horns play written voicings with piano (use chords in parentheses 2nd x). (Letters B, C, & D as written both x's).

Tombo in 7/4

Samba (7/4) ♩ = 126

Airto Moreira



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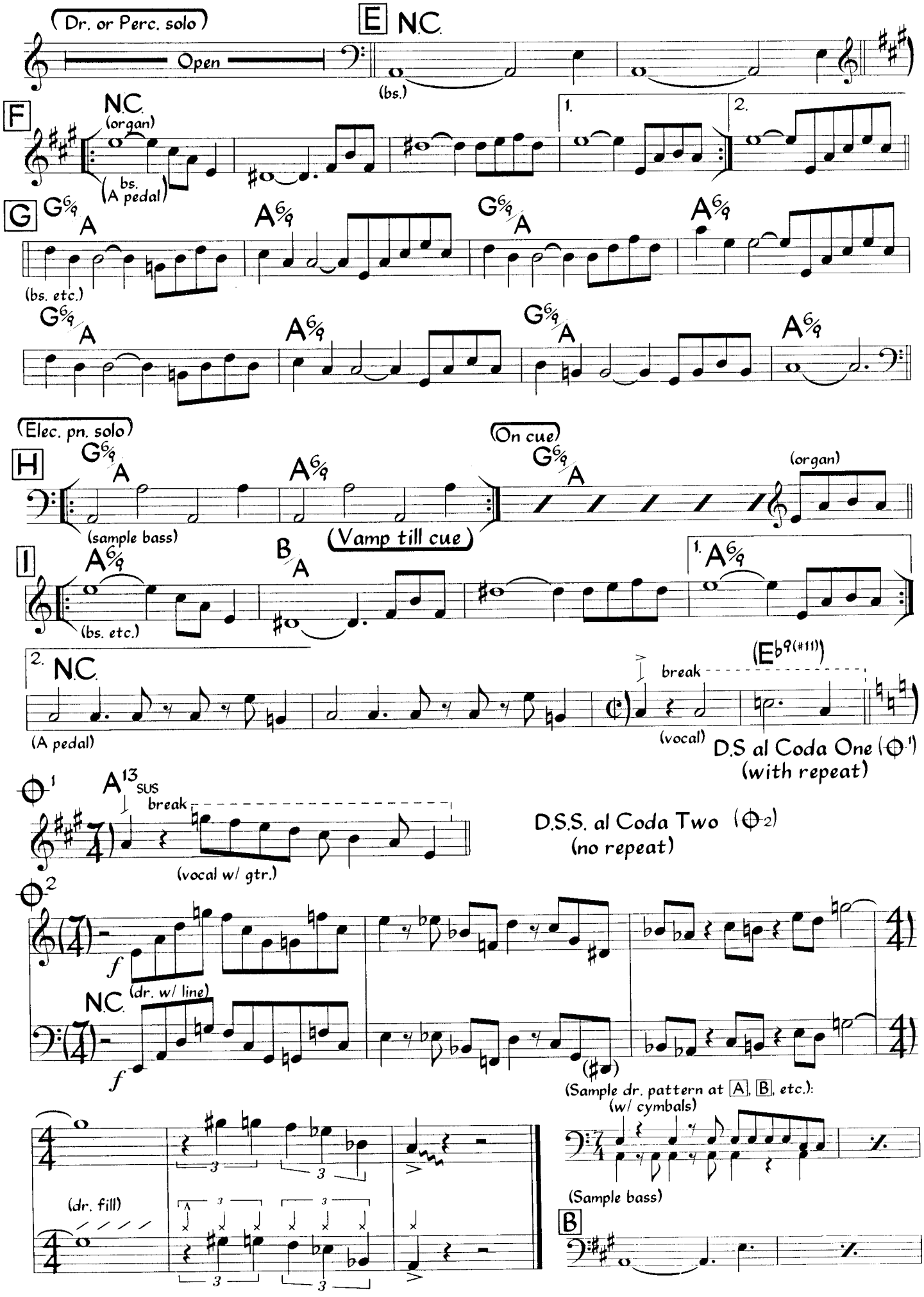
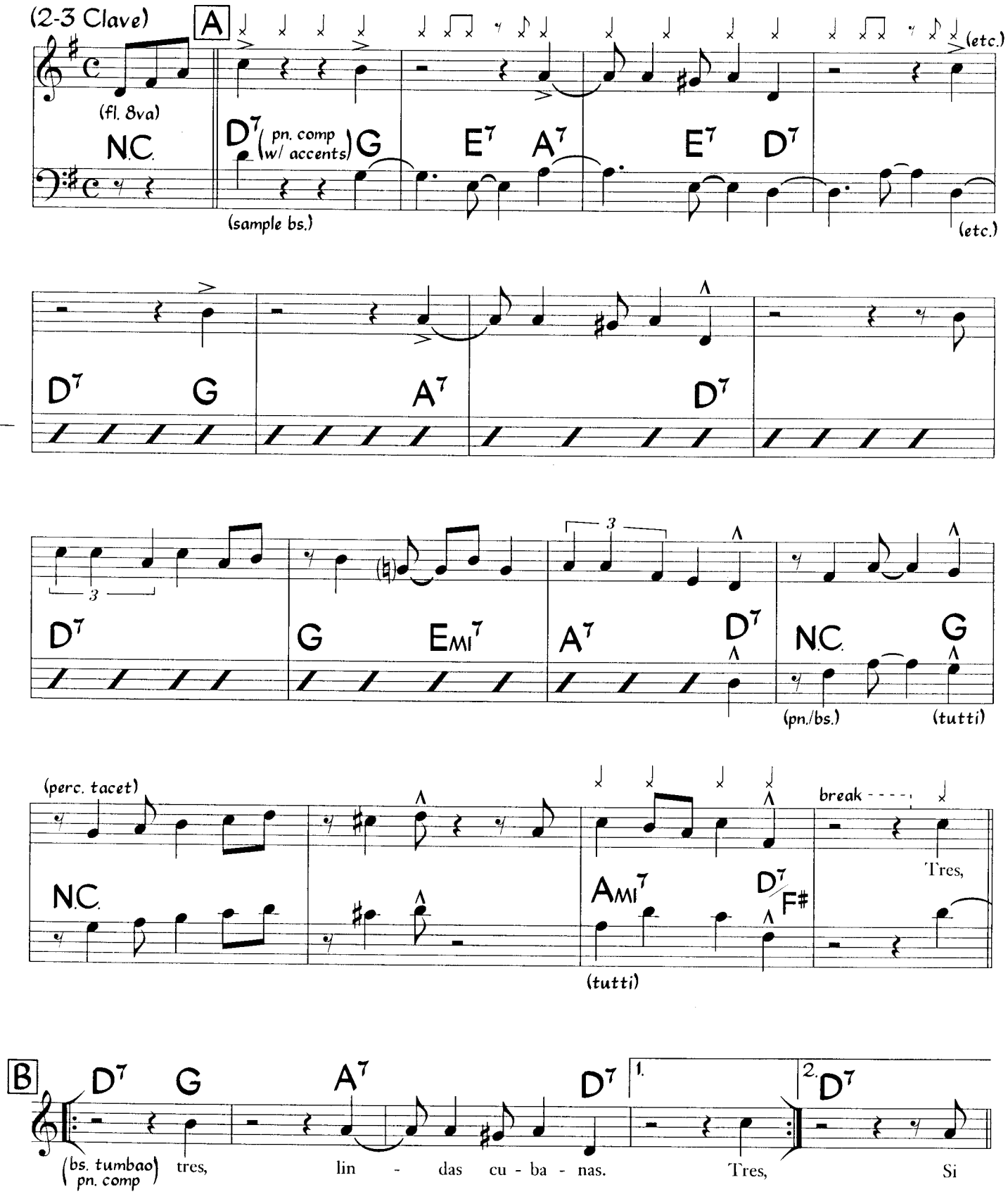

Dr. or Perc. solo
Open
E N.C.
(bs.)
F
N.C.
(organ)
(bs. A pedal)
1.
2.
G
G6/9 A
A6/9
(bs. etc.)
Elec. pn. solo
H
(sample bass)
(Vamp till cue)
On cue
(organ)
I
(bs. etc.)
1. A6/9
2. N.C.
(A pedal)
break
(vocal)
(Eb9(#11))
D.S al Coda One (𝄌1)
(with repeat)
𝄌1
A13 SUS
break
(vocal w/ gtr.)
D.S.S. al Coda Two (𝄌2)
(no repeat)
𝄌2
f
(dr. w/ line)
NC
(Sample dr. pattern at A, B, etc.):
(w/ cymbals)
(dr. fill)
(Sample bass)
B

Tres Lindas Cubanas

Guillermo Castillo
Antonio María Romeu

Danzón-Mambo ♩ = 156



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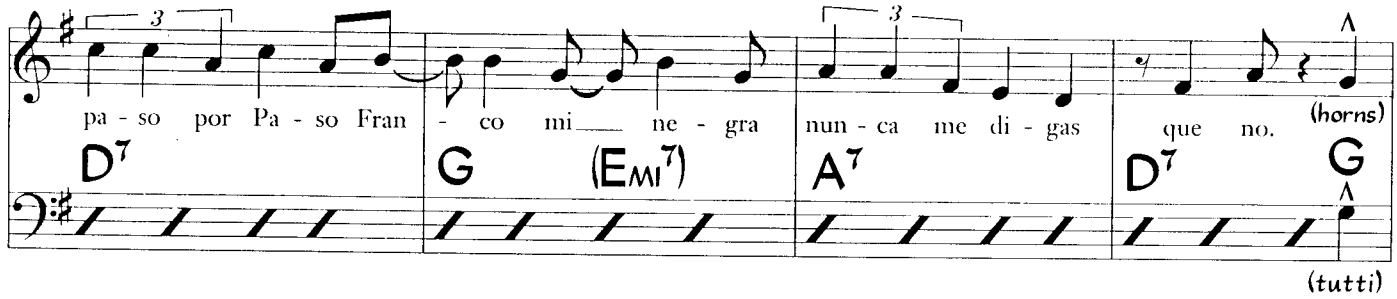
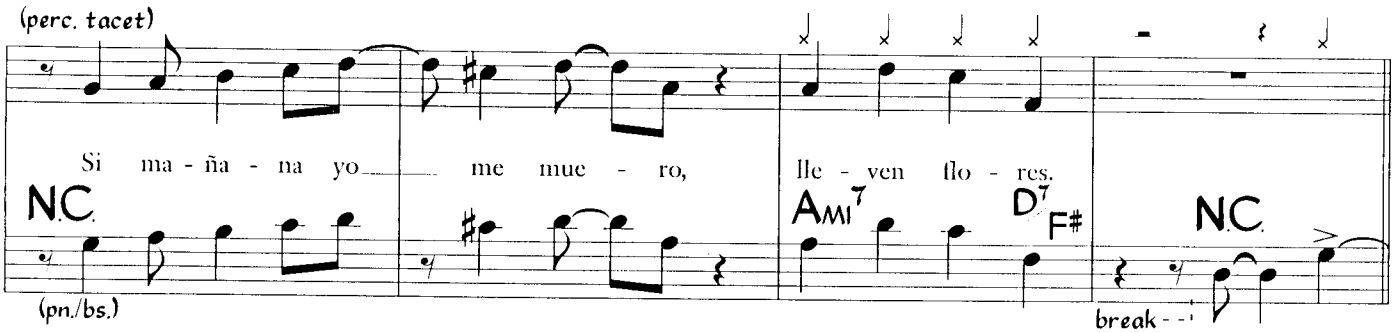
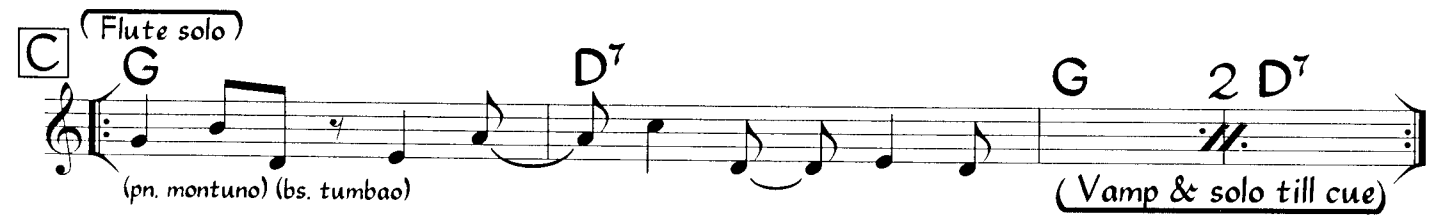
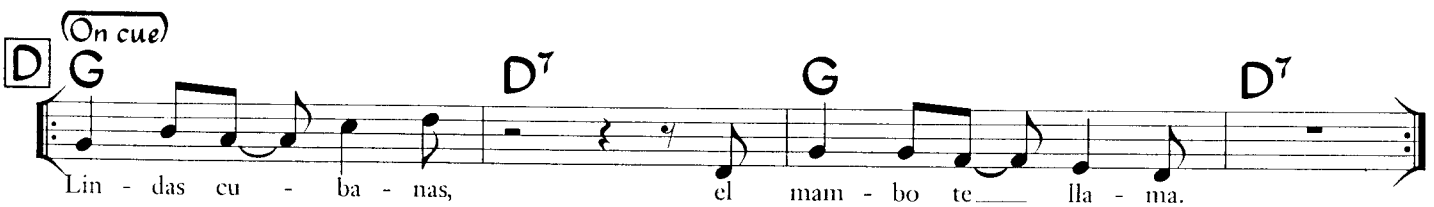
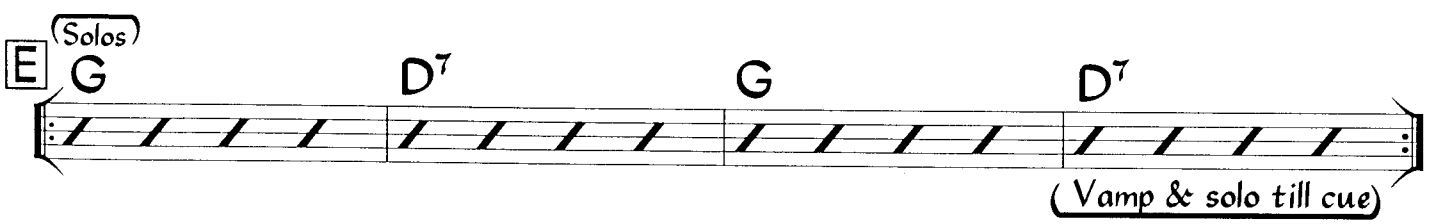
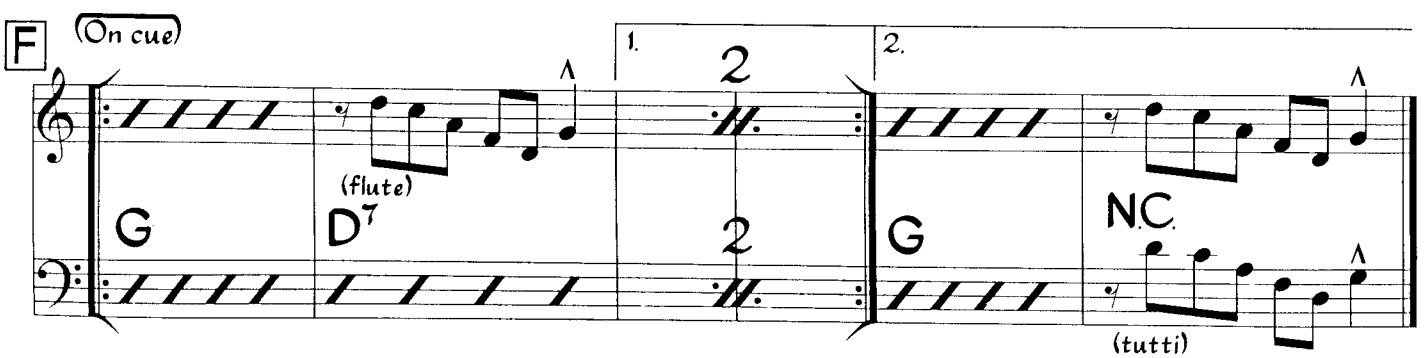

pa - so por Pa - so Fran - co mi ne - gra nun - ca me di - gas que no.
(horns)
D7 G (Emi7) A7 D7 G
(tutti)


(perc. tacet)
Si ma - ña - na yo me mue - ro, lle - ven flo - res.
N.C. Ami7 D7 F# N.C.
(pn./bs.)
break - -


C
Flute solo
G D7 G 2 D7
(pn. montuno) (bs. tumbao)
(Vamp & solo till cue)


D
On cue
G D7 G D7
Lin - das cu - ba - nas, el mam - bo te lla - ma.

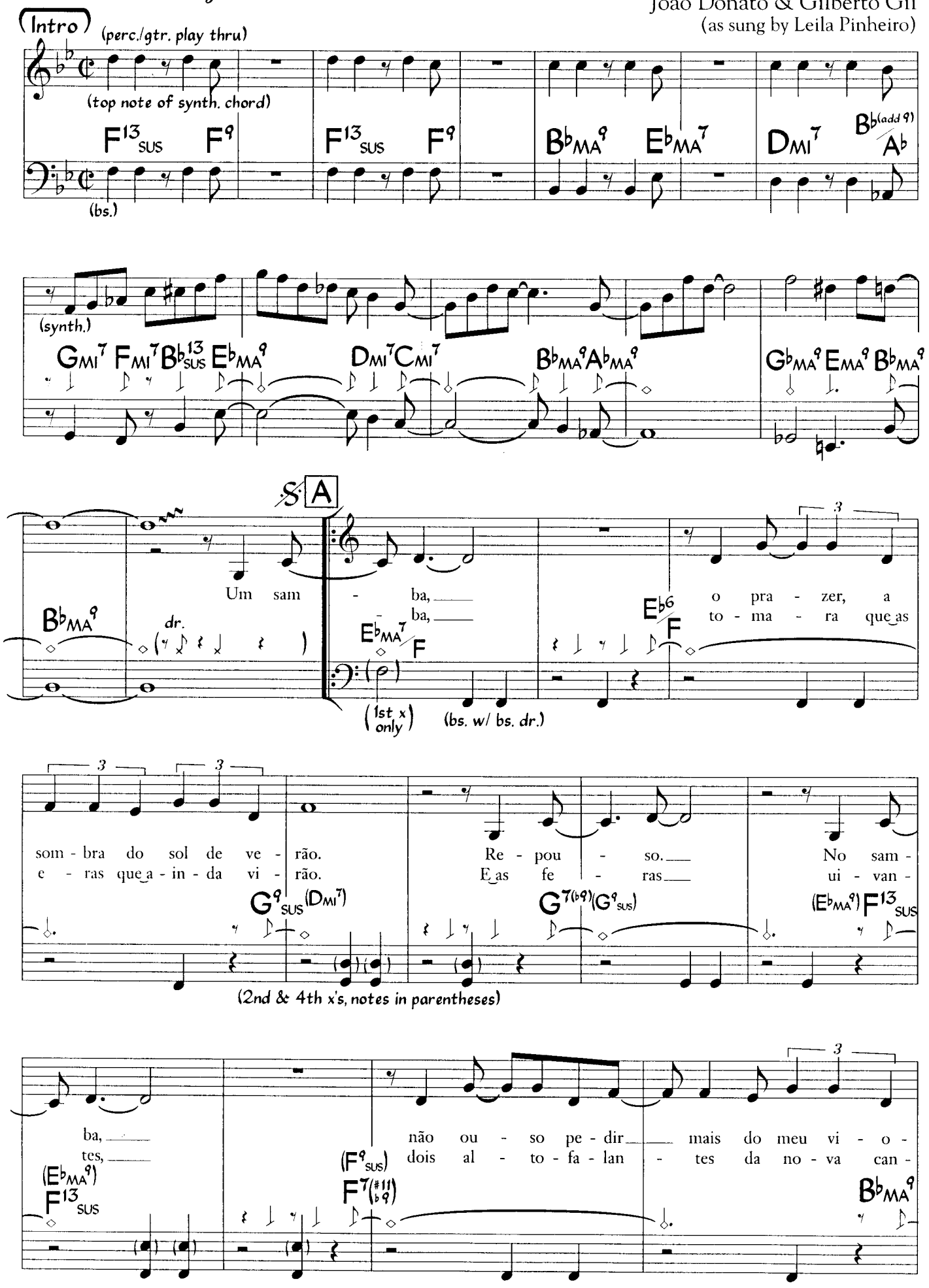

E
Solos
G D7 G D7
(Vamp & solo till cue)


F
On cue
1. 2
2.
(flute)
G D7 G N.C.
(tutti)

Um Samba

Med.-Slow Samba ♩ = 82

João Donato & Gilberto Gil
(as sung by Leila Pinheiro)



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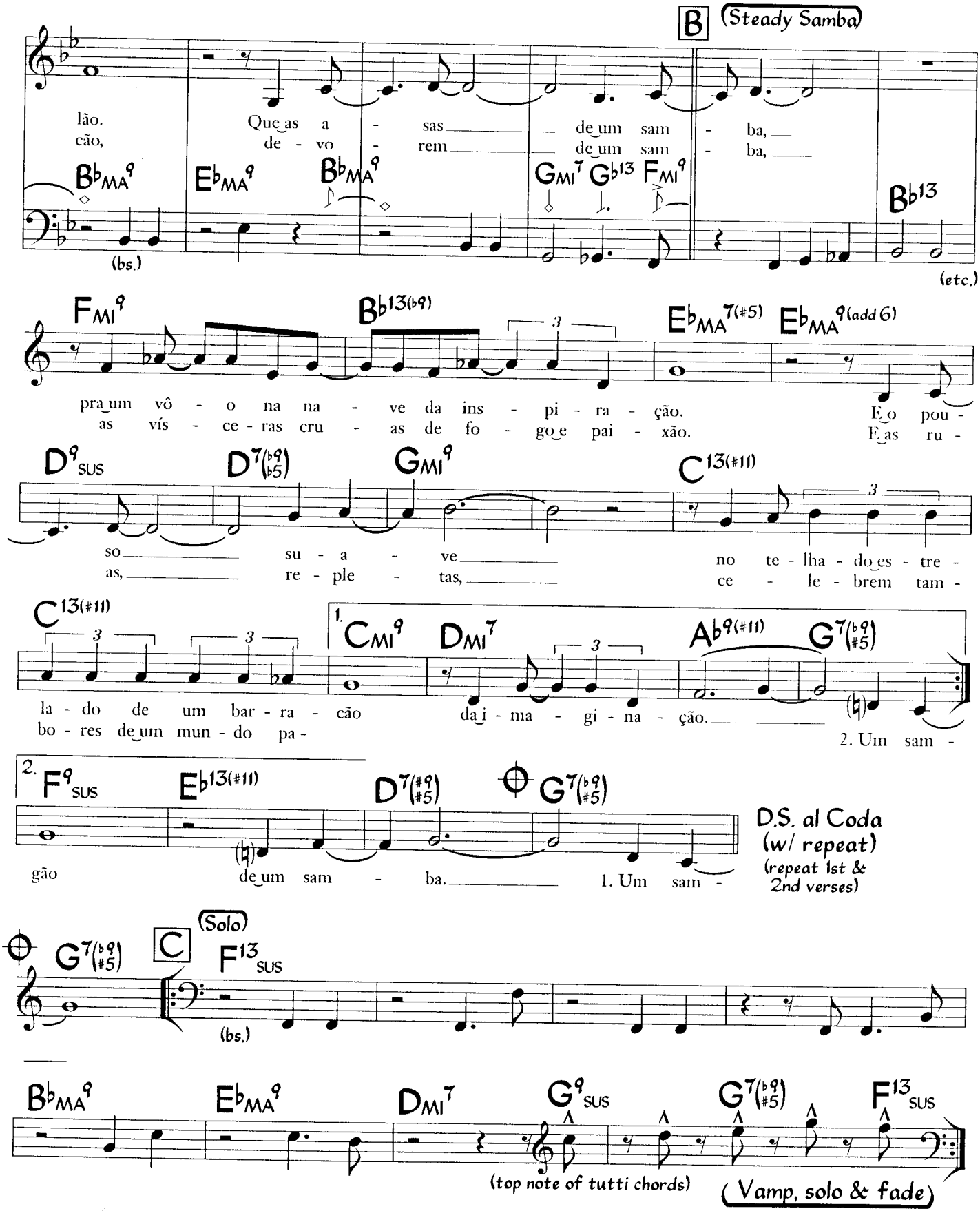


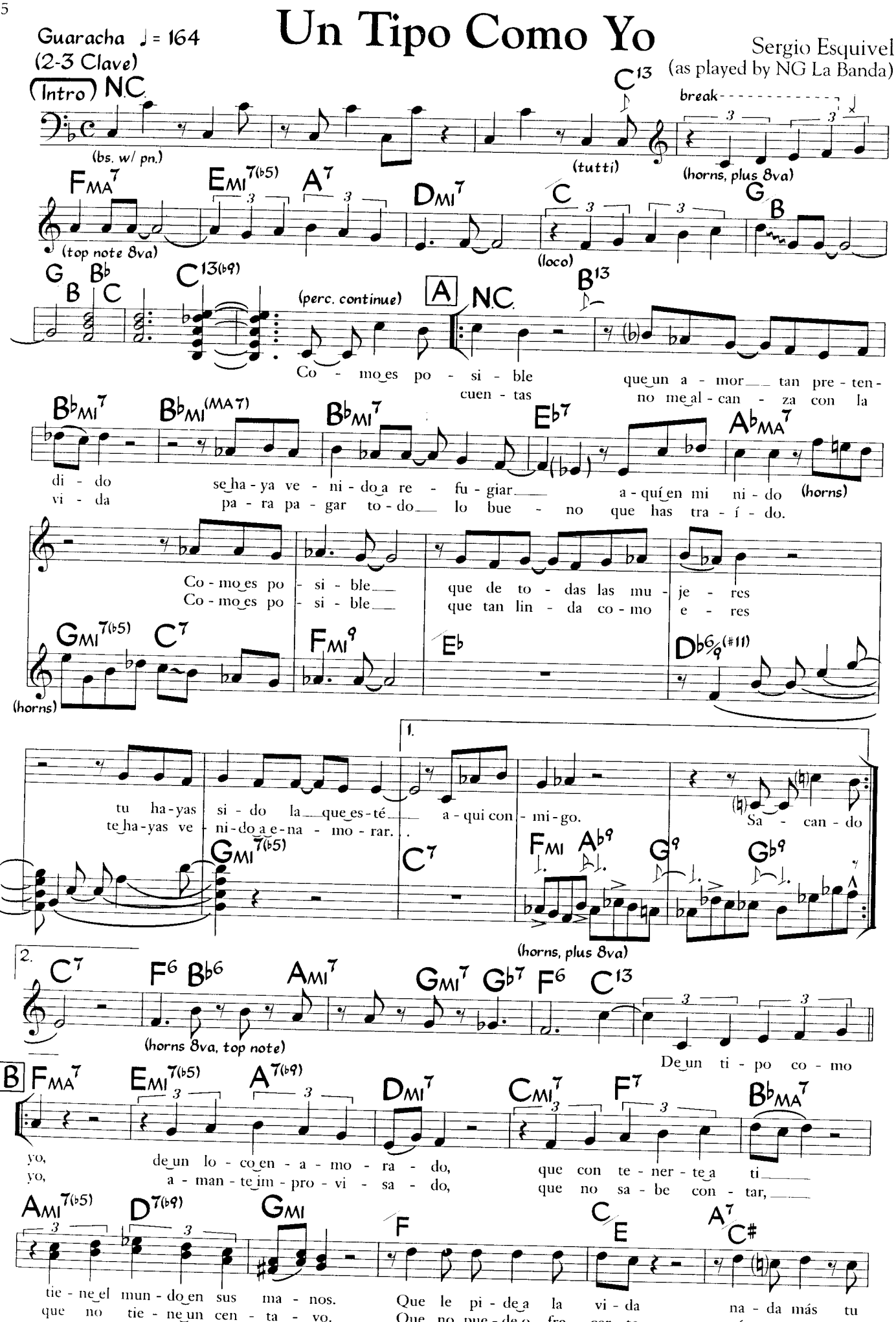
Sample gtr. at Intro and A :

Note: Chords in parentheses are used 2nd & 4th x's.

Un Tipo Como Yo

Guaracha ♩ = 164
(2-3 Clave)

Sergio Esquivel
(as played by NG La Banda)



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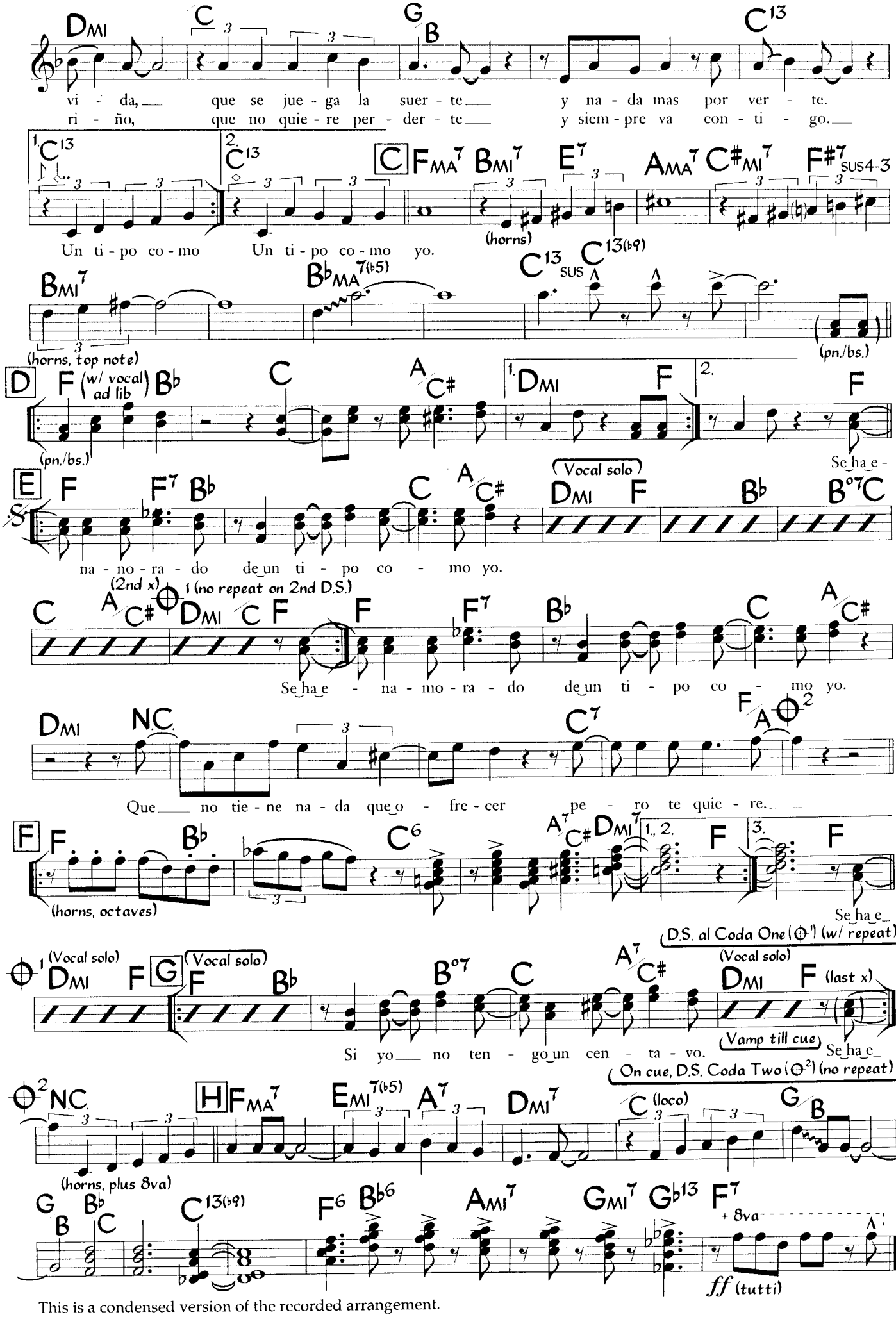
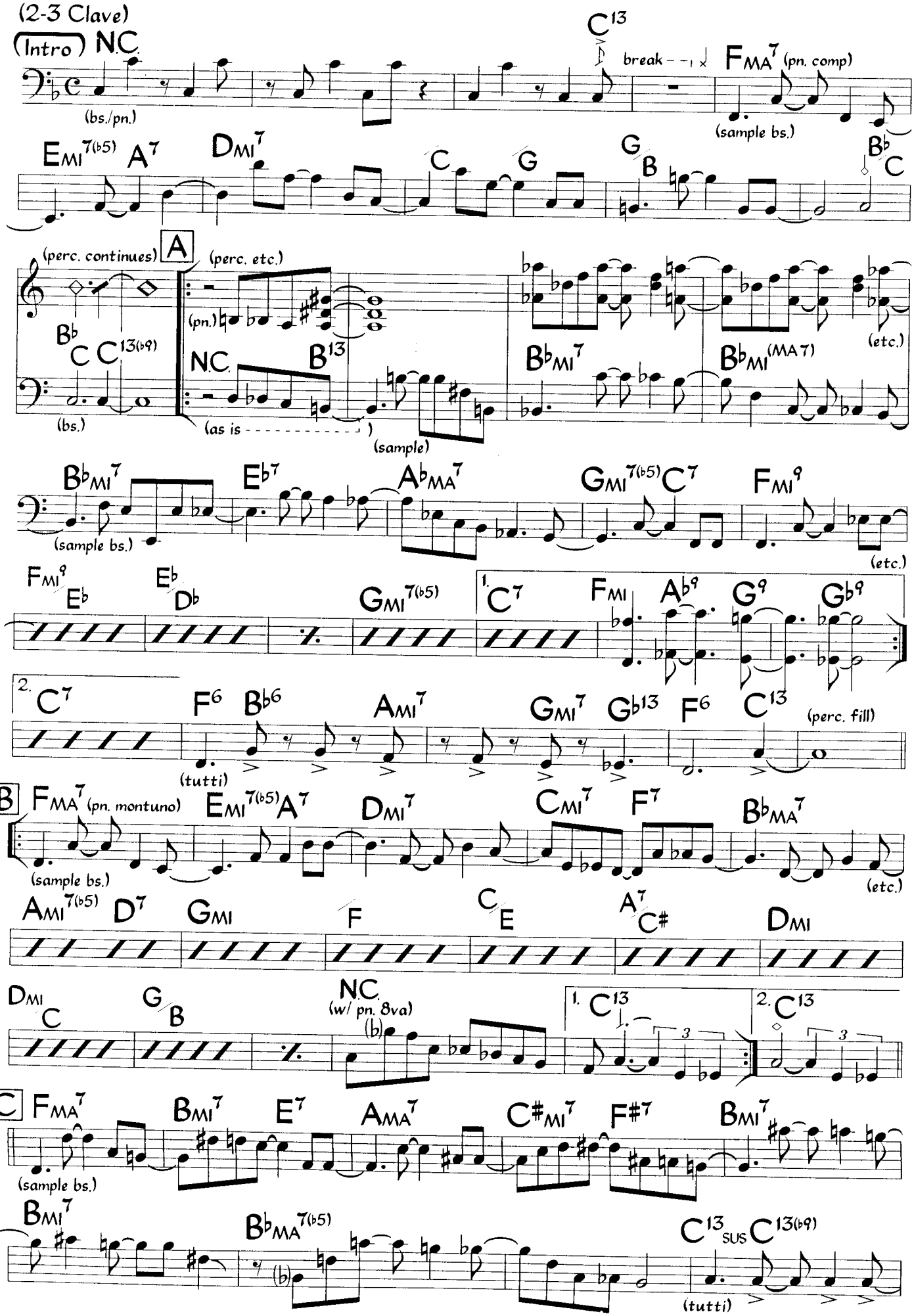
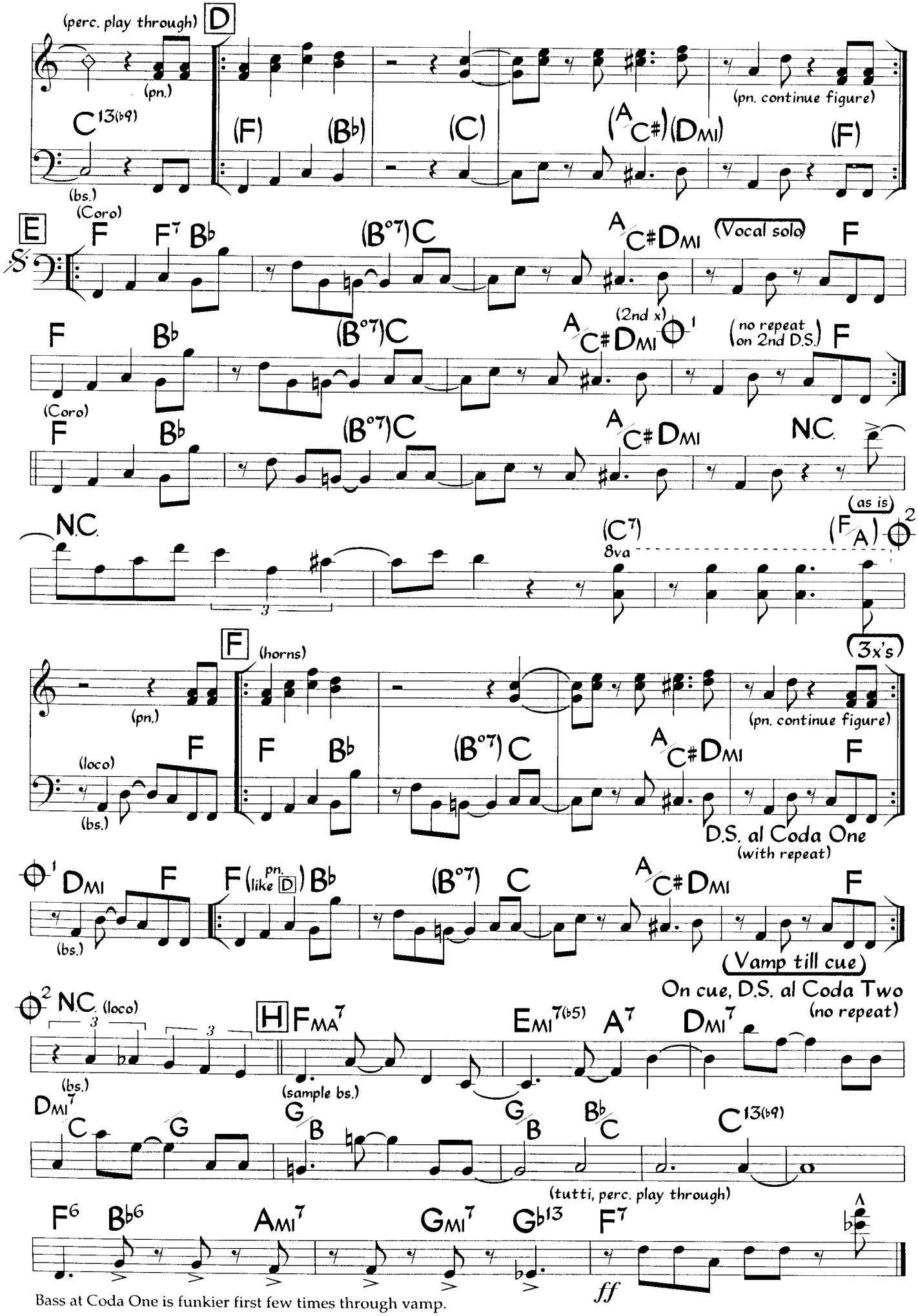


This is a condensed version of the recorded arrangement.

Un Tipo Como Yo (Rhythm Section)

Guaracha ♩ = 164
(2-3 Clave)



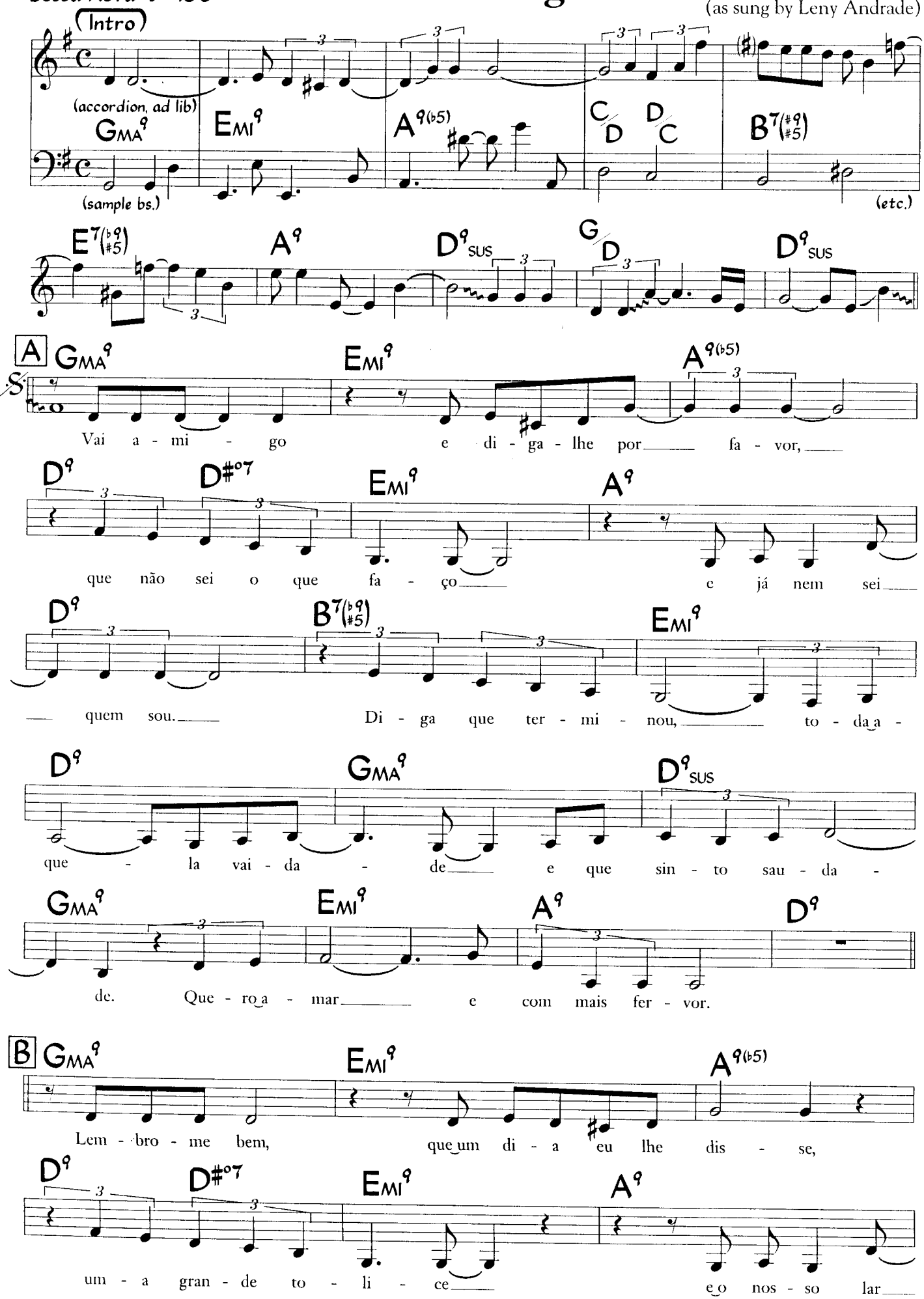


Bass at Coda One is funkier first few times through vamp.

Vai Amigo

Bossa Nova ♩ = 130

Cartola
(as sung by Leny Andrade)



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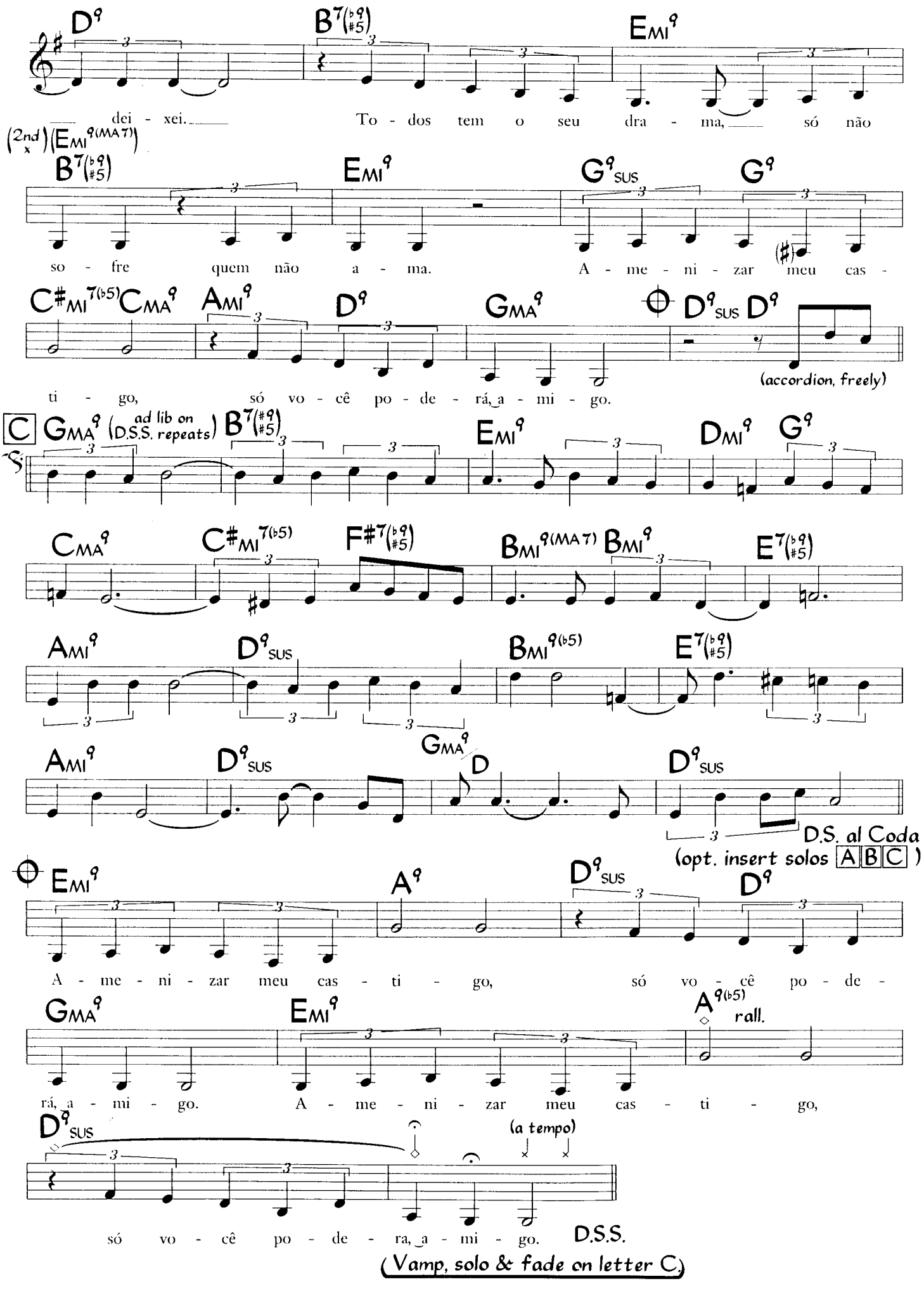
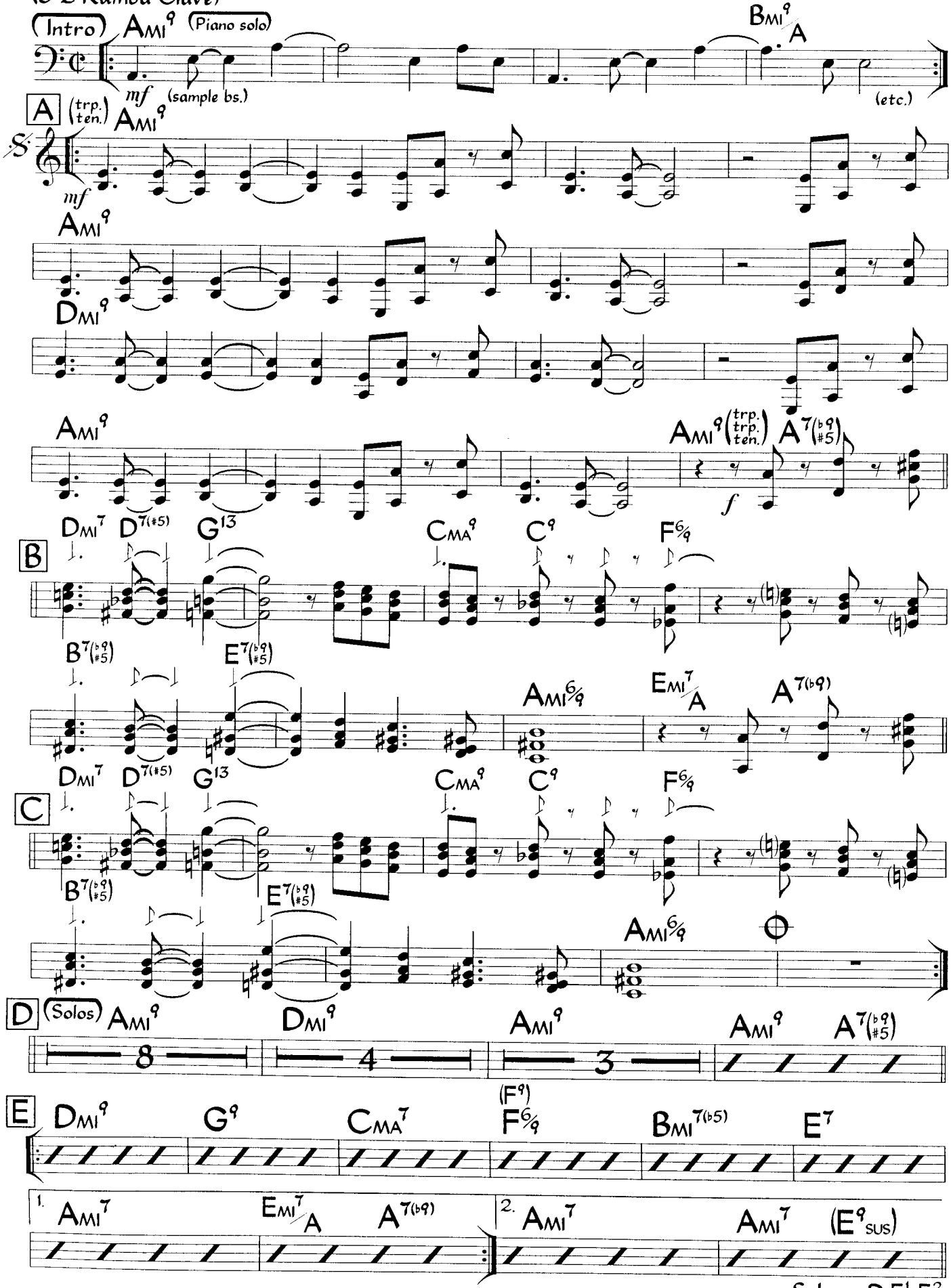

D9
B7(b9 #5)
EMI9
dei - xei.
To - dos tem o seu dra - ma, só não
(2nd x) (EMI9(MA7))
B7(b9 #5)
EMI9
G9SUS
G9
so - fre quem não a - ma.
A - me - ni - zar meu cas -
C#MI7(b5) CMA9
AMI9
D9
GMA9
D9SUS D9
ti - go, só vo - cê po - de - rá, a - mi - go.
(accordion, freely)
C
GMA9 (ad lib on D.S.S. repeats)
B7(#9 #5)
EMI9
DMI9
G9
CMA9
C#MI7(b5)
F#7(b9 #5)
BMI9(MA7) BMI9
E7(b9 #5)
AMI9
D9SUS
BMI9(b5)
E7(b9 #5)
AMI9
D9SUS
GMA9/D
D9SUS
D.S. al Coda
(opt. insert solos A B C)
EMI9
A9
D9SUS
D9
A - me - ni - zar meu cas - ti - go, só vo - cê po - de -
GMA9
EMI9
A9(b5)
rall.
rá, a - mi - go. A - me - ni - zar meu cas - ti - go,
D9SUS
(a tempo)
só vo - cê po - de - ra, a - mi - go.
D.S.S.
(Vamp, solo & fade on letter C.)

Varadero Blues

Guaguancó ♩ = 98
(3-2 Rumba Clave)

Jan L. Hartong
(as played by Nueva Manteca)



Solo on D E¹ E²
After solos, D.S. al Coda (no repeat)

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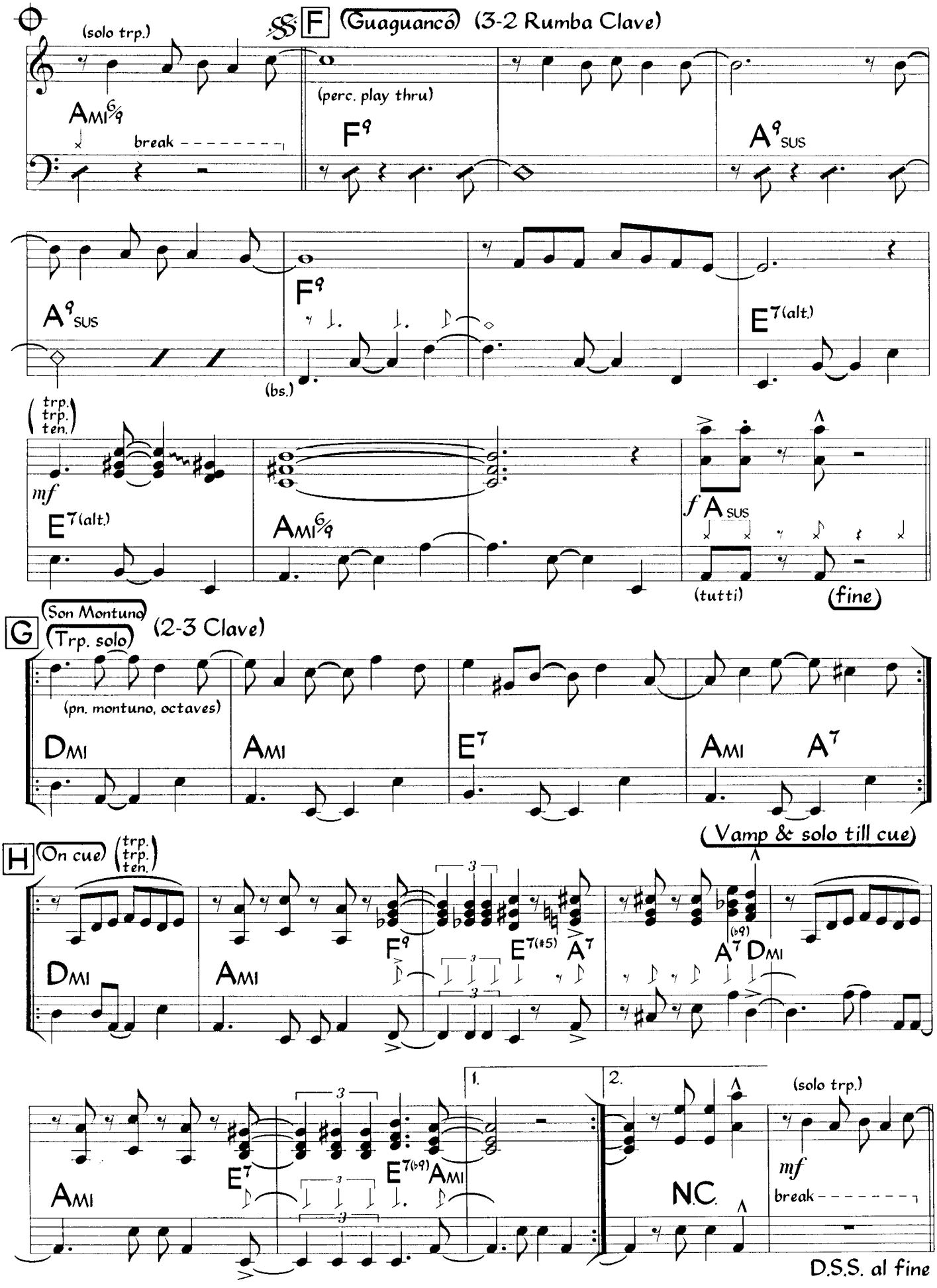
F Guaguancó (3-2 Rumba Clave)
(solo trp.)
AMI6/9
break
(perc. play thru)
F9
A9SUS
A9SUS
F9
(bs.)
E7(alt.)
trp. trp. ten.
mf
E7(alt.)
AMI6/9
f A SUS
(tutti)
fine
G Son Montuno
Trp. solo
(2-3 Clave)
(pn. montuno, octaves)
DMI
AMI
E7
AMI
A7
(Vamp & solo till cue)
H On cue
trp. trp. ten.
DMI
AMI
F9
E7(#5)
A7
(b9)
A7 DMI
AMI
E7
E7(b9)
AMI
1.
2.
NC.
(solo trp.)
mf
break
D.S.S. al fine

Vera Cruz

Milton Nascimento

A Rubato

G_{MI}^{9} B_{MI}^{9}

(1st x) Ho - je foi que a per - di mas on - de, já nem se -
(D.C.) Que - ro em ou - tra man - si - dão um di - a an - co -

A_{MI}^{9} A_{MI}^{9} G_{MI}^{9}

i, me le - vo pa - ra o mar. Em Ve - ra me lar -
rar e aos ven - tos me es - que - cer, que ao ven - to me a - mar -

$F\#_{MI}^{9}$ $C_{9}^{6}(\#11)$

gue - i e dei - to nes - sa dor meu cor - po sem lu -
rei e ne - le vou par - tir a - trás de Ve - ra

B (Medium Samba) ♩ = 120

gar.
Cruz.

(pn./gtr.) $E_{G}^{\flat}$ $B_{G}^{\flat}$

(bs. G pedal)

A_{G}^{SUS} A_{G} $D_{MI}^{7(add\,4)}$

C G_{MI}^{9} $G_{MI}^{6}{}_{9}$ $G_{MI}^{9(MA\,7)}$

1. Ah! Qui - se - ra es - que - cer a
2. Ah! Nos ri - os me lar - guei, cor -
3. Ah! Qui - se - ra en - con - trar a

G_{MI}^{9} $E_{MA}^{\flat 9}$ D_{MI}^{9}

mo - ça que se foi de nos - sa Ve - ra
ren - do sem pa - rar. Bus - ca - va Ve - ra
mo - ça que se foi no mar de Ve - ra

C_{MI}^{9} B_{MI}^{9}

Cruz, e o pran - to que fi - cou da
Cruz, nos cam - pos e no mar mas
Cruz, e o pran - to que fi - cou da

$B_{13}^{\flat}$ $E_{MA}^{\flat 9}$ D_{MI}^{9}

mor - te que so - nhei nas coi - sas de um o -
e - la se sol - tou no lon - ge se per -
mor - te que per - di nas coi - sas de um o -

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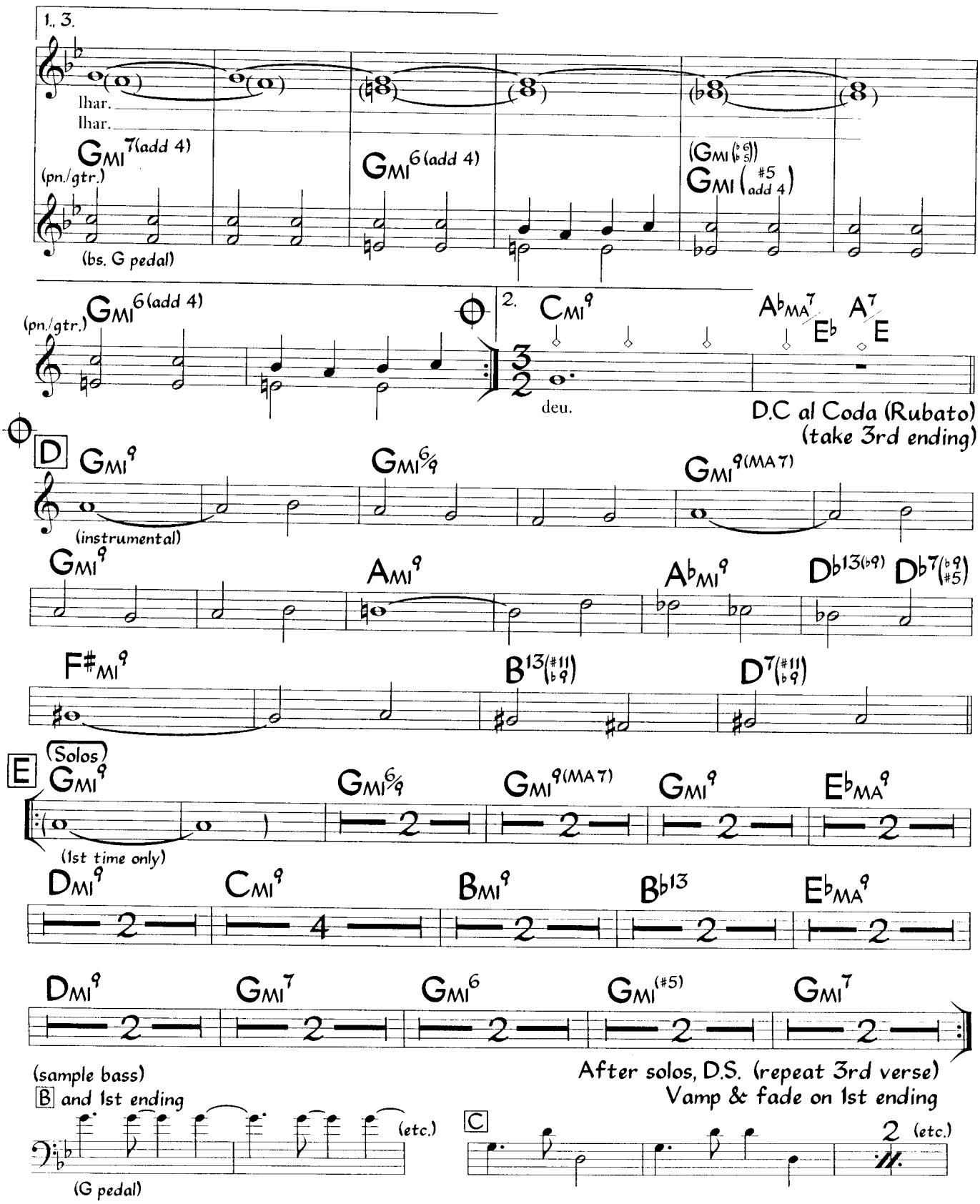


(English lyric by Lani Hall)

A: Now the world is empty faces that I see,
Don't care to ever know love.
You gave to me so much when morning made our song,
and now it seems so far.

C: Oh, what can't I mean for stars? The song it means too much.
So many things to know when twilight seems to go
The long night just for dreams, you say to me, "Again . . ."

C: Oh, just say to me, "Again." Look only for the sun.
I can't believe you're gone. No, never would we try.
Our hands would dance the way, without the time to cry.

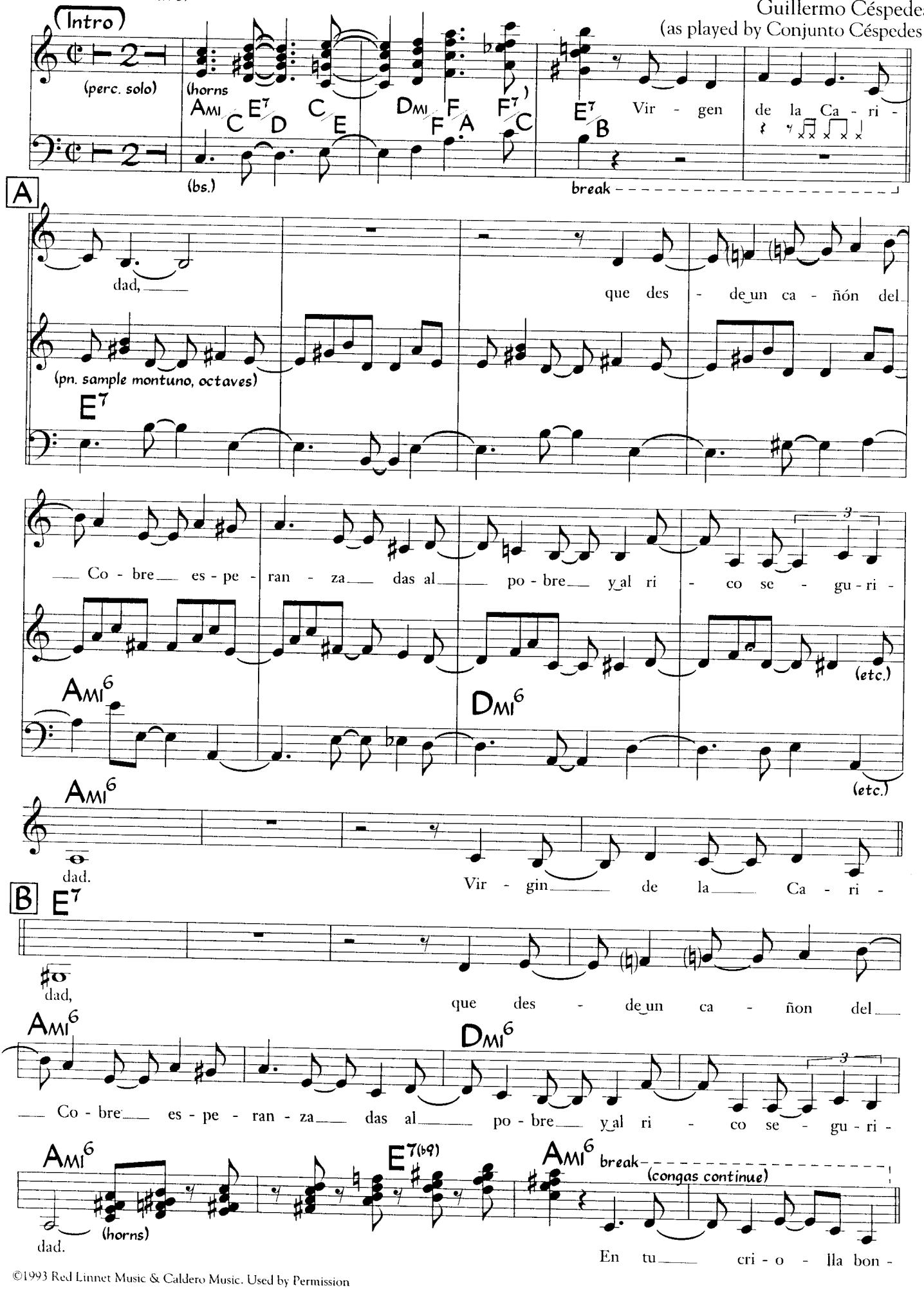
A: Now I see the night-time shadows breaking over
dreams that have no more to say.
If time will pass I'll wait for you until
and then I'll wait for you again.

(No 3rd Verse in English lyric.)

Virgen De La Caridad

Gladys (Bobi) Céspedes,
Wayne Wallace, Jesús Díaz,
Guillermo Céspedes
(as played by Conjunto Céspedes)

Songo ♩ = 94
(2-3 Rumba Clave)



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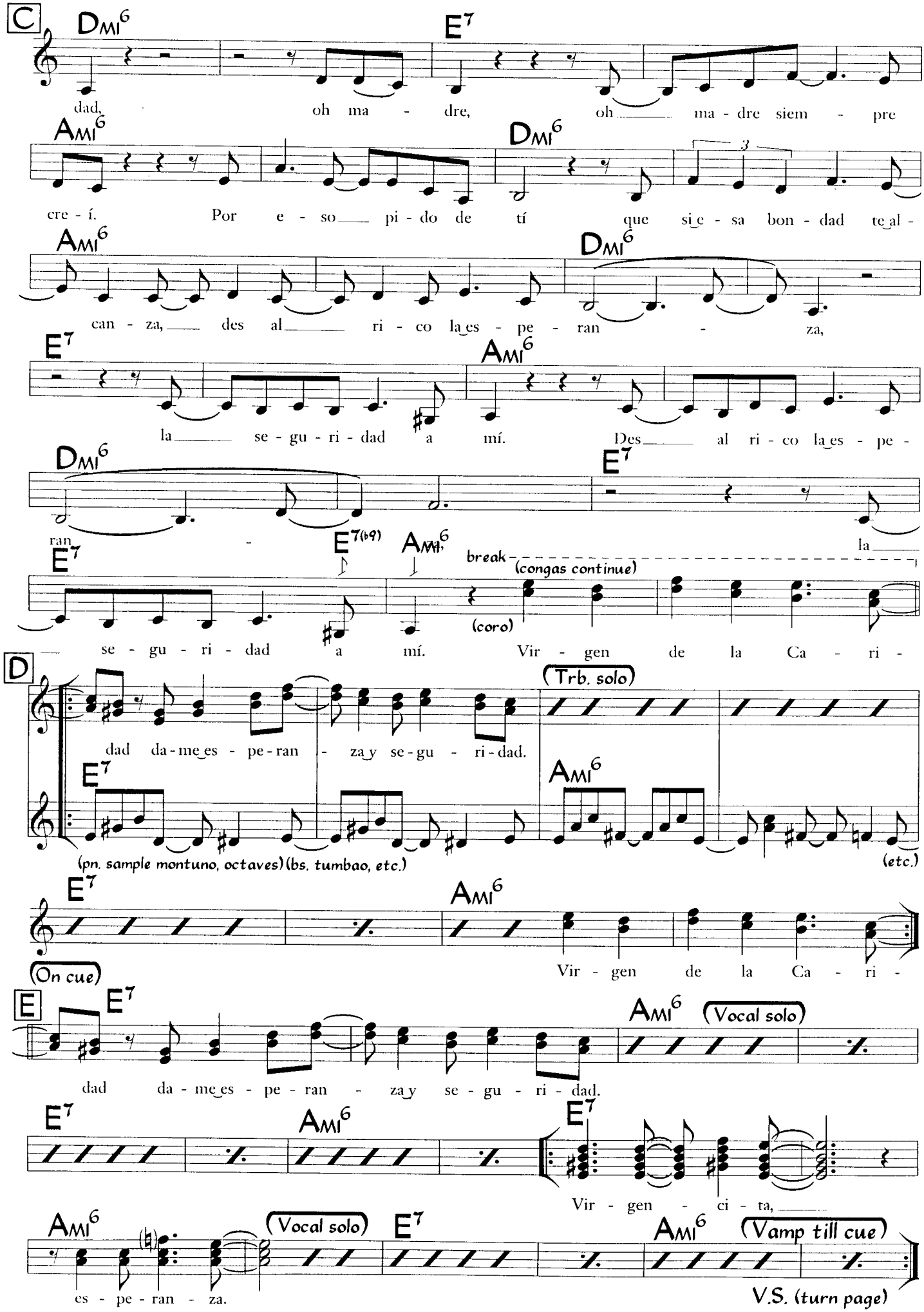
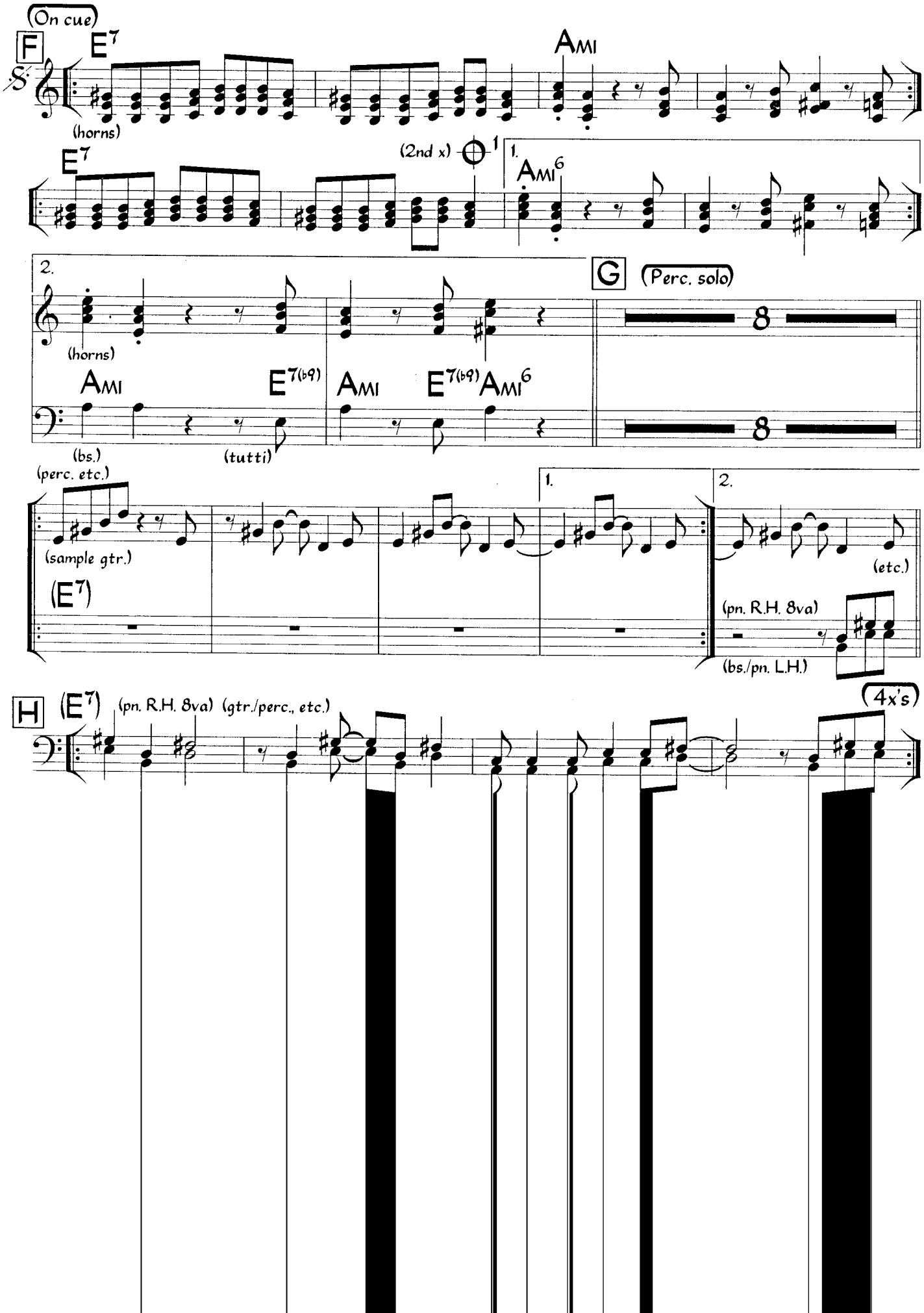
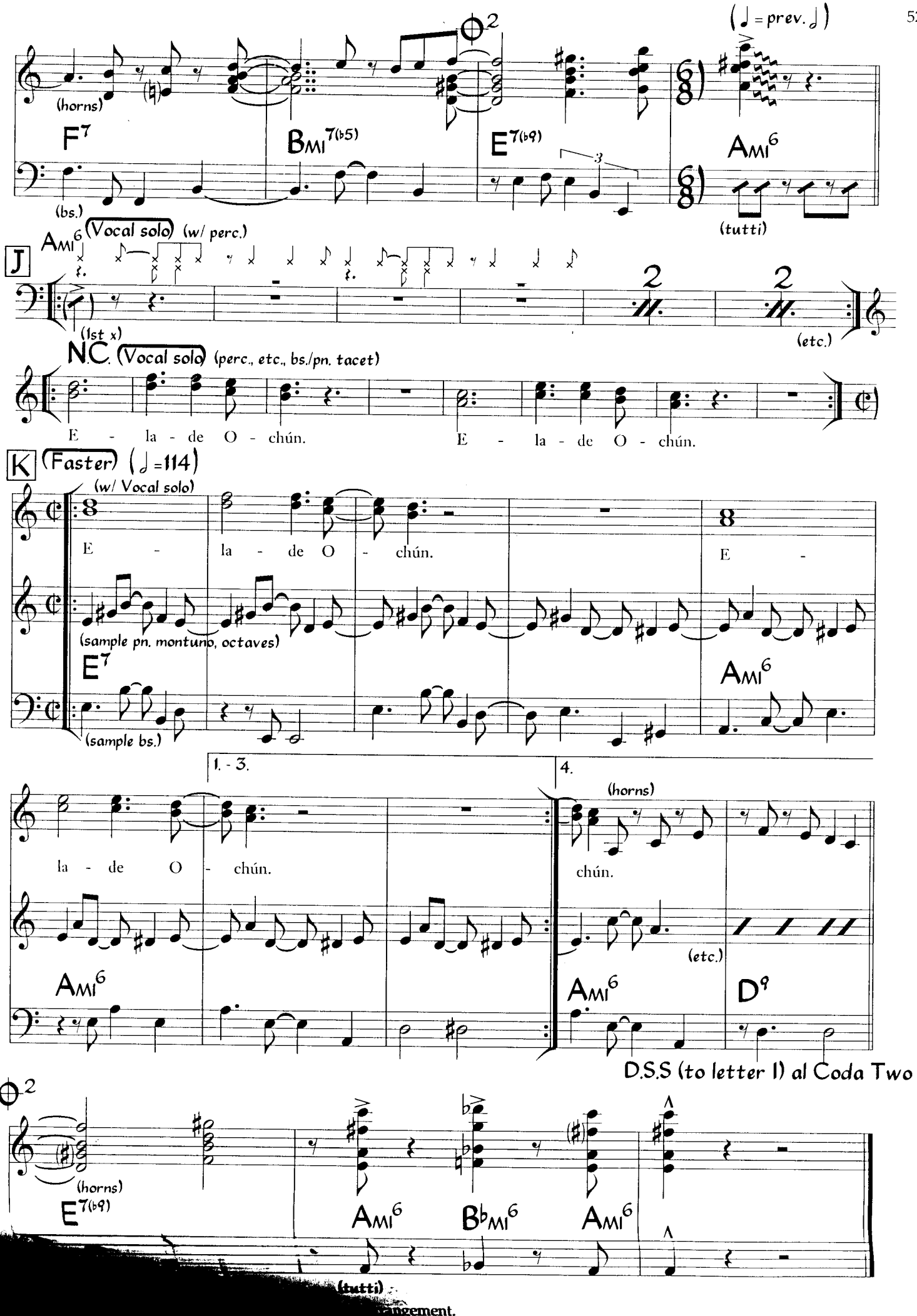

C
Dmi6
E7
dad, oh ma - dre, oh ma - dre siem - pre
Ami6
Dmi6
cre - í. Por e - so pi - do de tí que si_e - sa bon - dad te_al -
Ami6
Dmi6
can - za, des al ri - co la_es - pe - ran - za,
E7
Ami6
la se - gu - ri - dad a mí. Des al ri - co la_es - pe -
Dmi6
E7
ran - la
E7
E7(b9)
Ami6
break
(congas continue)
(coro)
se - gu - ri - dad a mí. Vir - gen de la Ca - ri -
D
(Trb. solo)
dad da - me_es - pe - ran - za_y se - gu - ri - dad.
E7
Ami6
(pn. sample montuno, octaves)
(bs. tumbao, etc.)
(etc.)
E7
Ami6
Vir - gen de la Ca - ri -
(On cue)
E
E7
Ami6
(Vocal solo)
dad da - me_es - pe - ran - za_y se - gu - ri - dad.
E7
Ami6
E7
Vir - gen - ci - ta,
Ami6
(Vocal solo)
E7
Ami6
(Vamp till cue)
es - pe - ran - za.
V.S. (turn page)


On cue
F
E7
Ami
(horns)
E7
(2nd x)
1
1.
Ami6
2.
(horns)
G
(Perc. solo)
Ami
E7(b9)
Ami
E7(b9)
Ami6
(bs.)
(tutti)
(perc. etc.)
1.
2.
(sample gtr.)
(E7)
(etc.)
(pn. R.H. 8va)
(bs./pn. L.H.)
H
(E7)
(pn. R.H. 8va)
(gtr./perc., etc.)
4x's

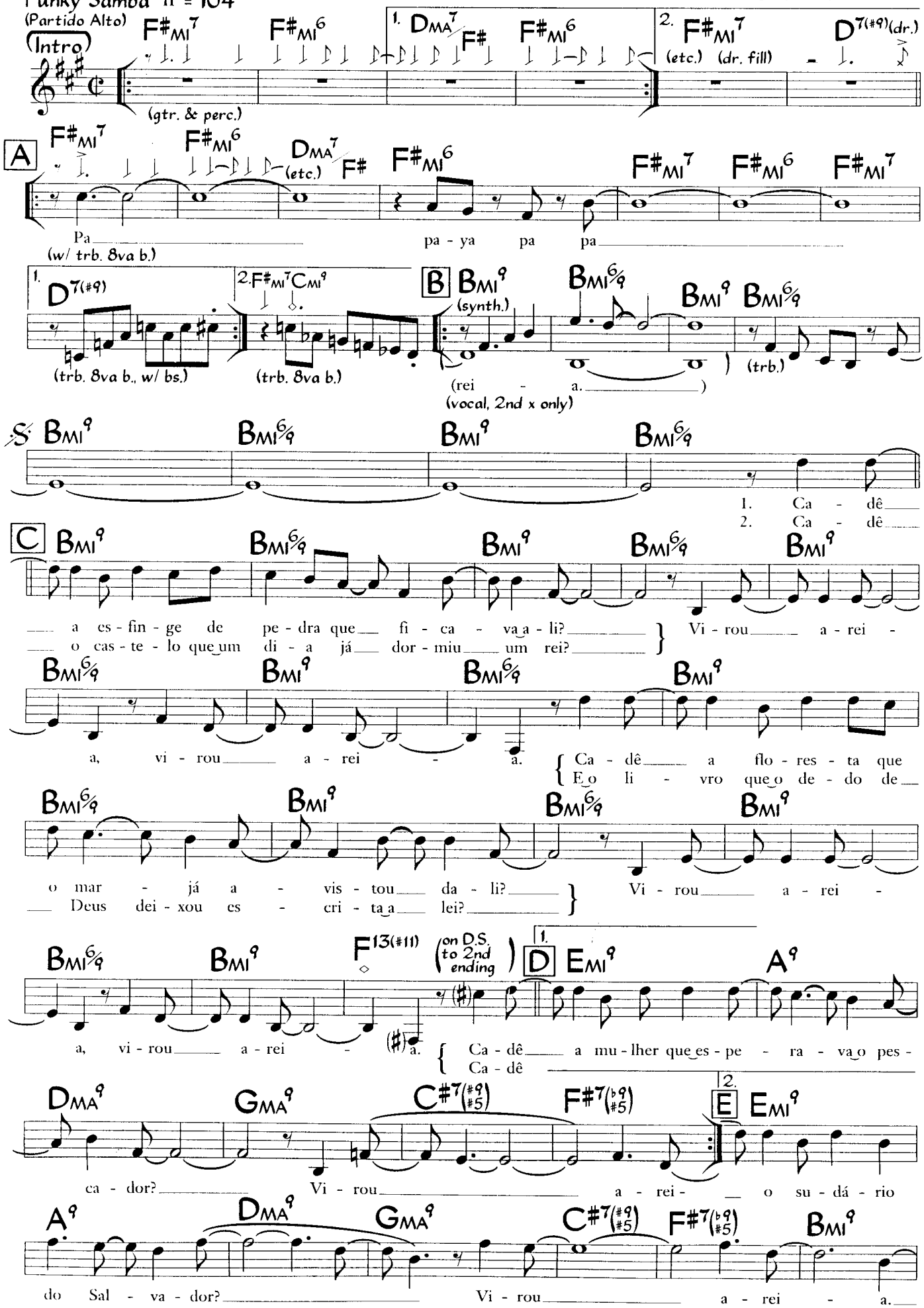

(♩ = prev. ♩)
(horns)
F7
BMI7(♭5)
E7(♭9)
AMI6
(bs.)
(tutti)
AMI6 (Vocal solo) (w/ perc.)
J
(1st x)
(etc.)
N.C. (Vocal solo) (perc., etc., bs./pn. tacet)
E - la - de O - chún. E - la - de O - chún.
K (Faster) (♩=114)
(w/ Vocal solo)
E - la - de O - chún. E -
(sample pn. montuno, octaves)
E7
AMI6
(sample bs.)
1. - 3.
4.
(horns)
la - de O - chún.
chún.
(etc.)
AMI6
AMI6
D9
D.S.S (to letter I) al Coda Two
(horns)
E7(♭9)
AMI6
B♭MI6
AMI6
(tutti)

...angement.

Virou Areia

Lenine & Tanares
(as played by Batacoto)

Funky Samba ♩ = 104
(Partido Alto)



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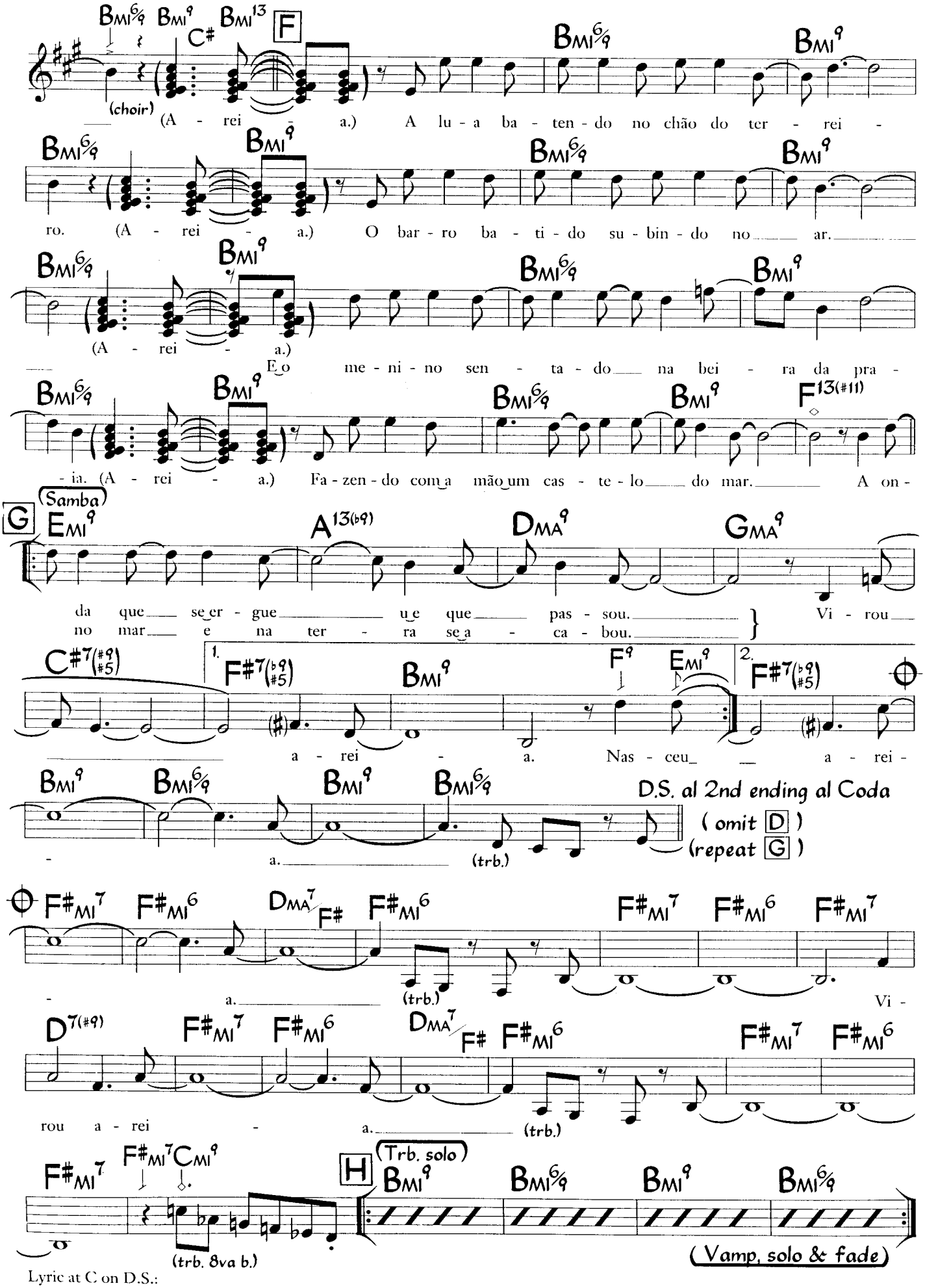
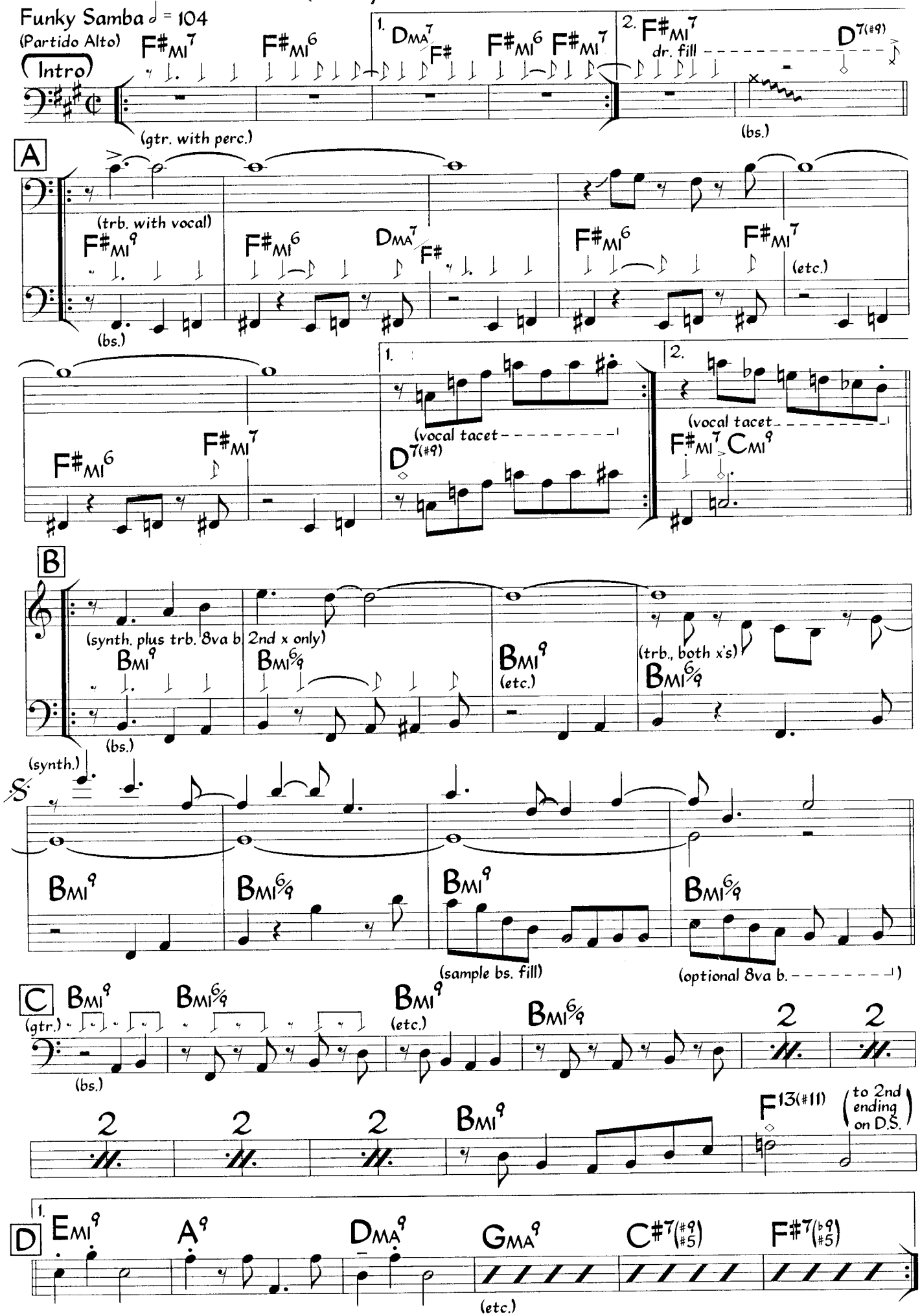
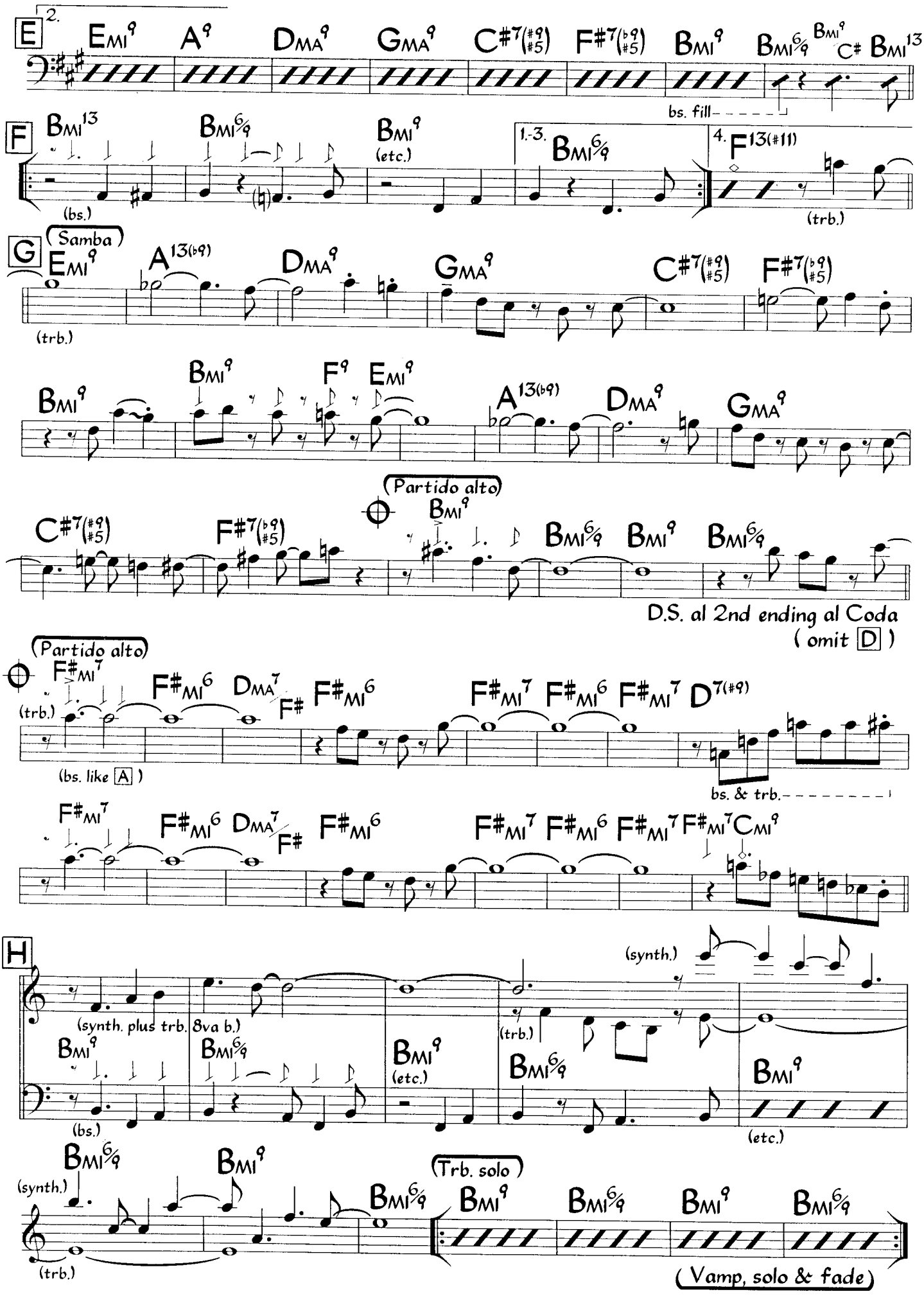


Lyric at C on D.S.:
Cadê a voz que encantava a multidão? Virous areia, virou areia.
Cadê o passado, o presente e a paixão? Virou areia, virou areia.
Cadê a muralha do imperador? Virou areia. (to letter F)

Virou Areia (Rhythm Section & Trombone)

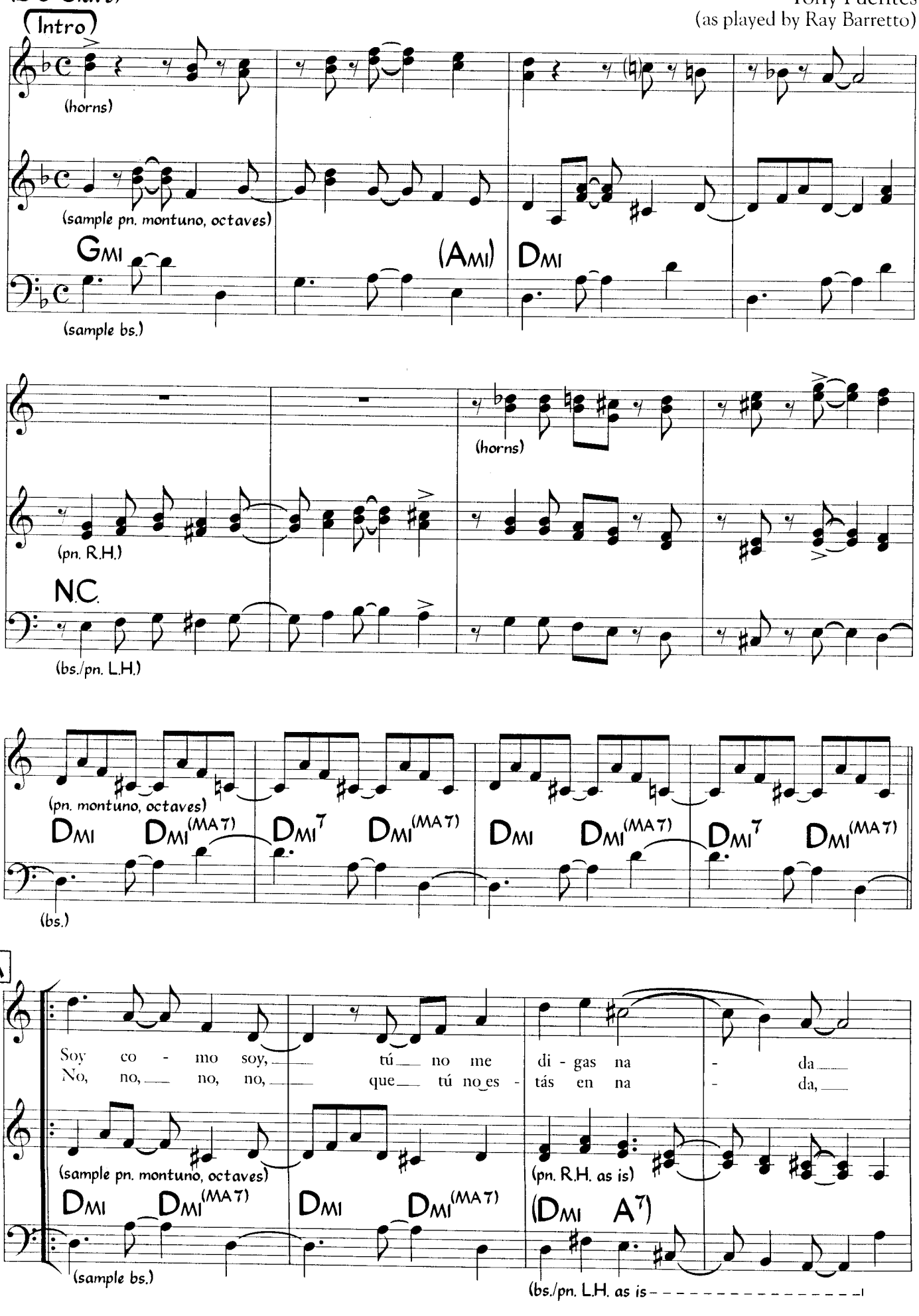



E
2.
EMI9 A9 DMA9 GMA9 C#7(#9 #5) F#7(b9 #5) BMI9 BMI6/9 BMI9 C# BMI13
bs. fill
F
BMI13 BMI6/9 BMI9 (etc.)
1.-3. BMI6/9
4. F13(#11)
(bs.)
(trb.)
G
Samba
EMI9 A13(b9) DMA9 GMA9 C#7(#9 #5) F#7(b9 #5)
(trb.)
BMI9 BMI9 F9 EMI9 A13(b9) DMA9 GMA9
C#7(#9 #5) F#7(b9 #5)
Partido alto
BMI9 BMI6/9 BMI9 BMI6/9
D.S. al 2nd ending al Coda
(omit D)
Partido alto
F#MI7 F#MI6 DMA7/F# F#MI6 F#MI7 F#MI6 F#MI7 D7(#9)
(trb.)
(bs. like A)
bs. & trb.
F#MI7 F#MI6 DMA7/F# F#MI6 F#MI7 F#MI6 F#MI7 F#MI7 CMI9
H
(synth.)
(synth. plus trb.)
8va b.)
(trb.)
BMI9 BMI6/9 BMI9 (etc.) BMI6/9 BMI9
(bs.)
(etc.)
BMI6/9 BMI9
(synth.)
Trb. solo
BMI6/9 BMI9 BMI9 BMI6/9 BMI9 BMI6/9
(trb.)
(Vamp, solo & fade)

Guaracha ♩ = 200
(2-3 Clave)

Vive Y Vacila

Tony Fuentes
(as played by Ray Barretto)



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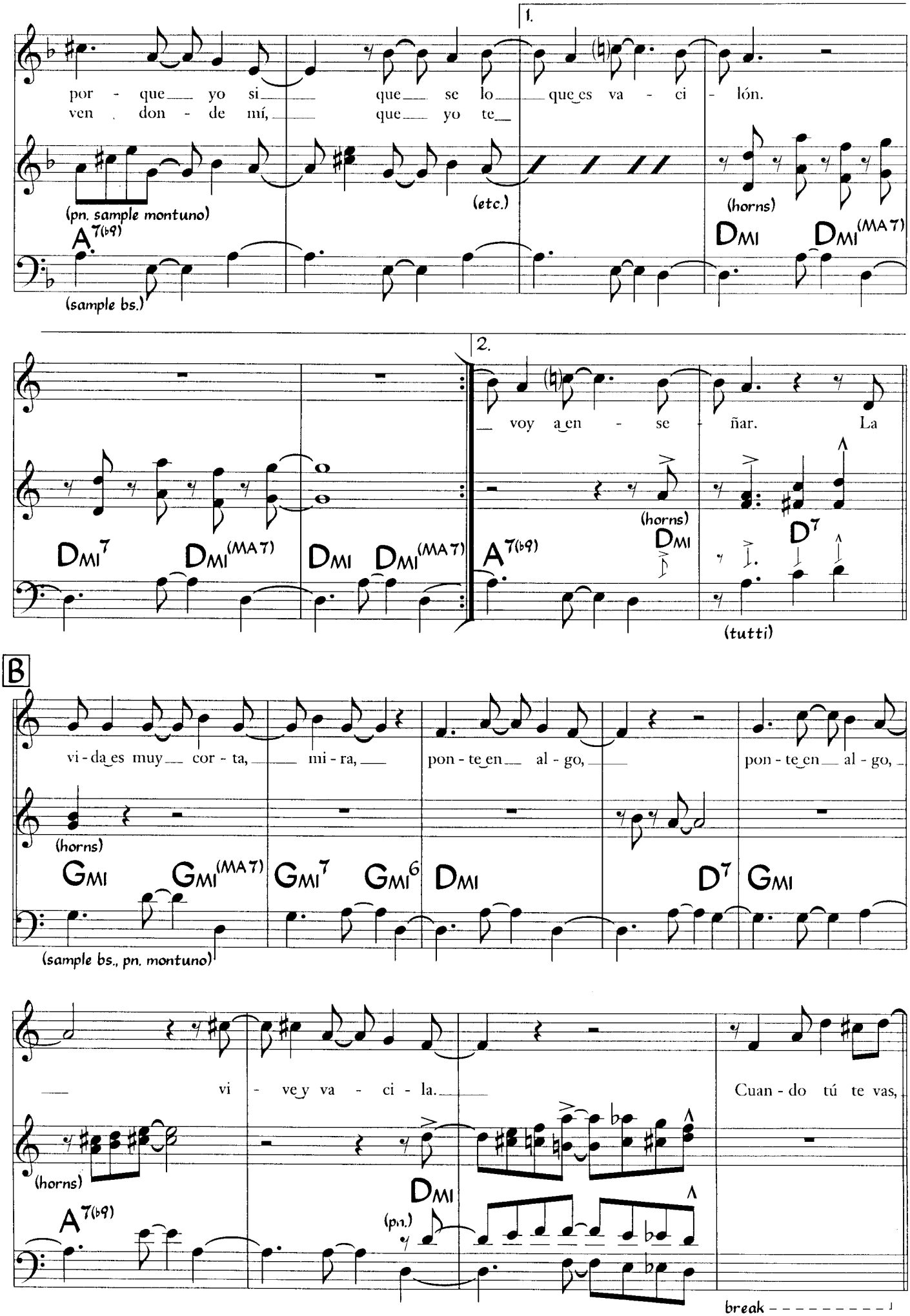
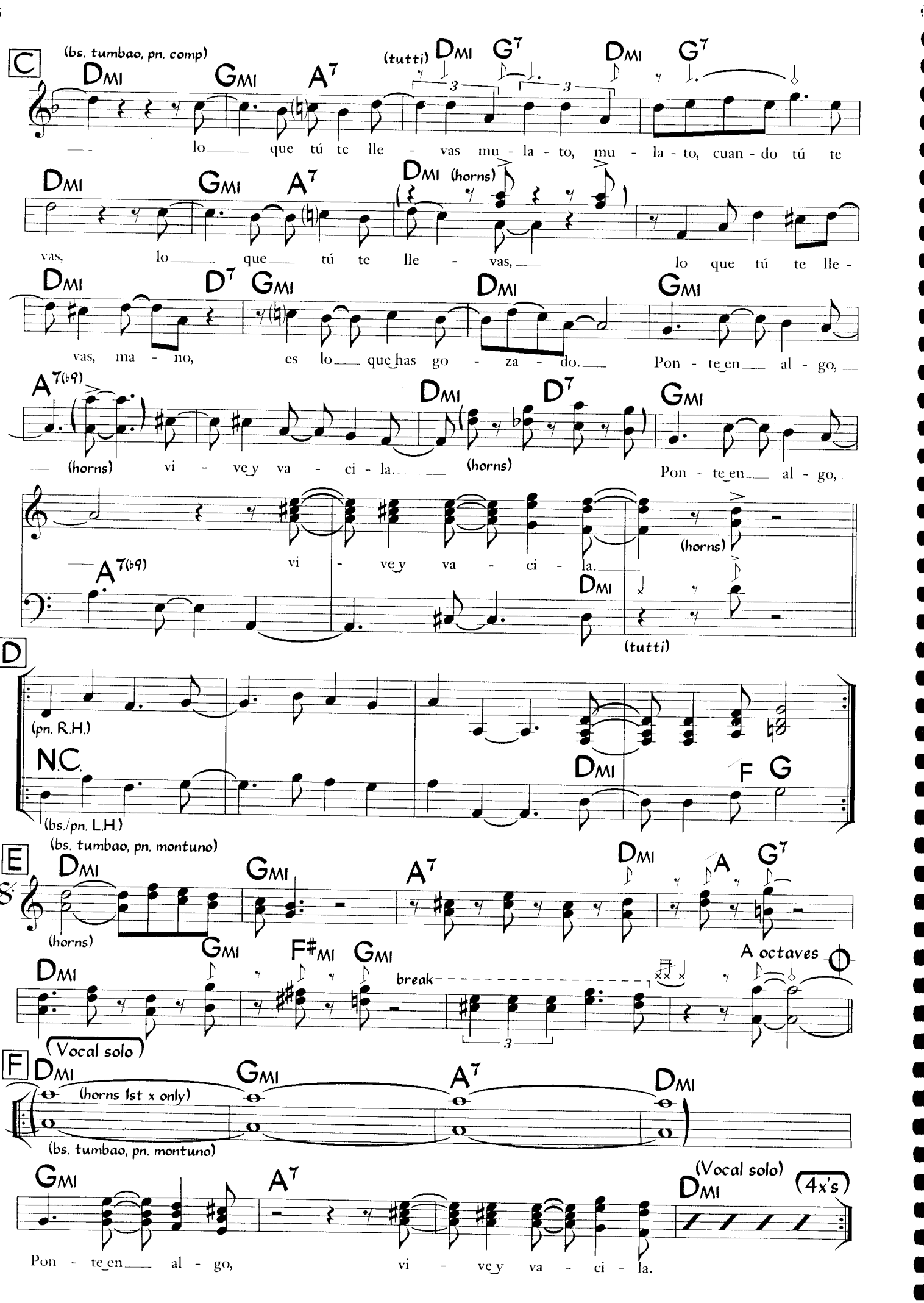
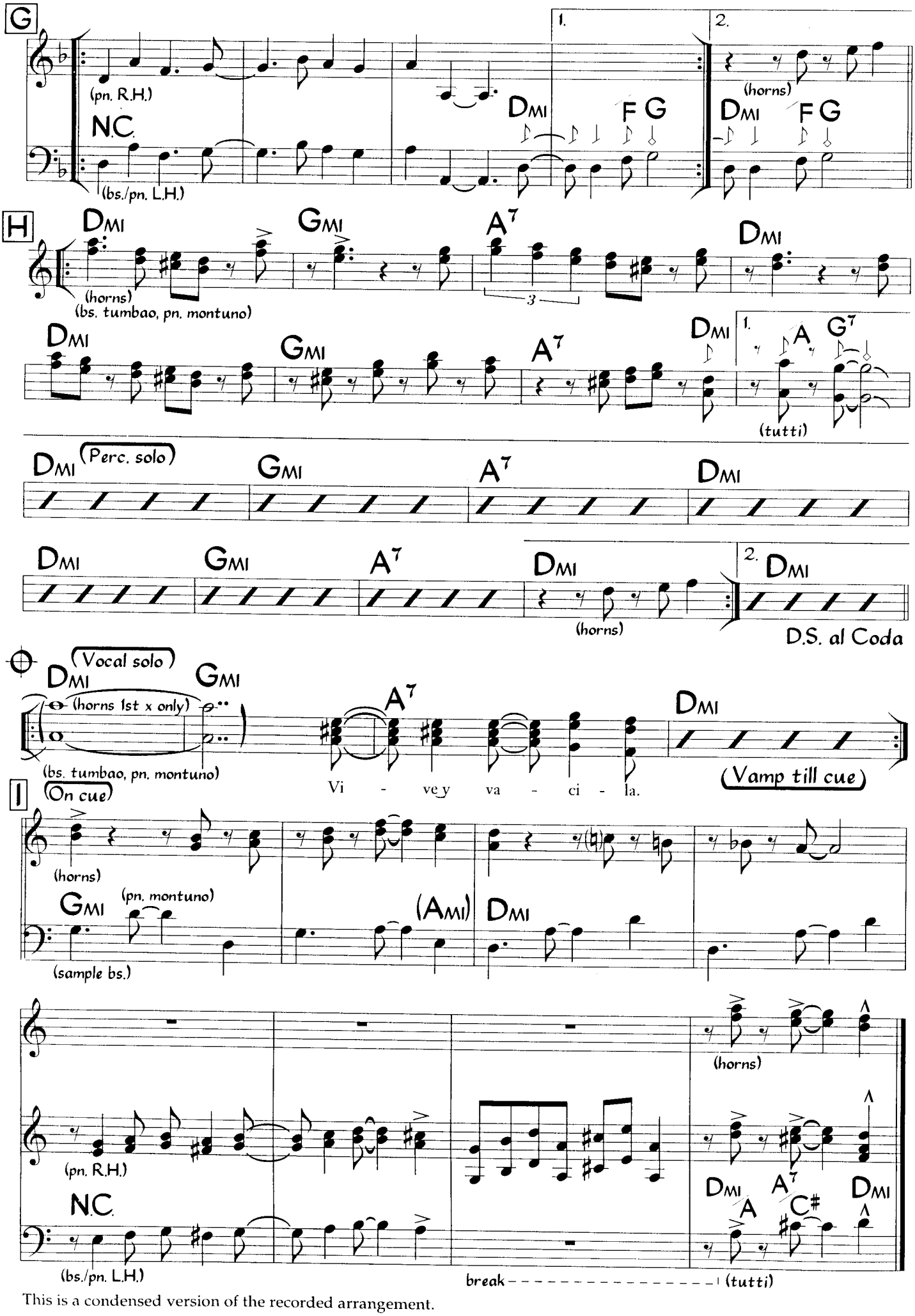

1.
por - que yo si que se lo que es va - ci - lón.
ven don - de mí, que yo te
(pn. sample montuno)
(etc.)
(horns)
A7(b9)
(sample bs.)
DMI
DMI(MA7)
2.
voy a en - se - ñar. La
DMI7
DMI(MA7)
DMI
DMI(MA7)
A7(b9)
(horns)
DMI
D7
(tutti)
B
vi - da es muy cor - ta, mi - ra, pon - te en al - go, pon - te en al - go,
(horns)
(sample bs., pn. montuno)
GMI
GMI(MA7)
GMI7
GMI6
DMI
D7
GMI
vi - ve y va - ci - la. Cuan - do tú te vas,
(horns)
A7(b9)
DMI
(pn.)
break
V.S. (turn page)


C
(bs. tumbao, pn. comp)
DMI GMI A7
(tutti) DMI G7 DMI G7
lo que tú te lle - vas mu - la - to, mu - la - to, cuan - do tú te
DMI GMI A7 DMI (horns)
vas, lo que tú te lle - vas, lo que tú te lle -
DMI D7 GMI DMI GMI
vas, ma - no, es lo que has go - za - do. Pon - te en al - go,
A7(b9) DMI D7 GMI
(horns) vi - ve y va - ci - la. (horns) Pon - te en al - go,
A7(b9) vi - ve y va - ci - la. (horns)
DMI
(tutti)
D
(pn. R.H.)
NC.
DMI F G
(bs./pn. L.H.)
(bs. tumbao, pn. montuno)
E
DMI GMI A7 DMI A G7
(horns)
DMI GMI F#MI GMI
break
A octaves
Vocal solo
F
DMI GMI A7 DMI
(horns 1st x only)
(bs. tumbao, pn. montuno)
GMI A7 (Vocal solo) DMI (4x's)
Pon - te en al - go, vi - ve y va - ci - la.



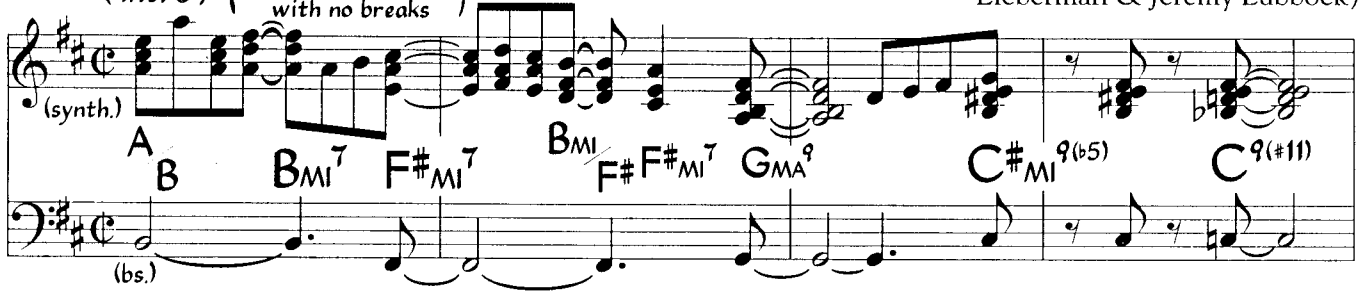
This is a condensed version of the recorded arrangement.

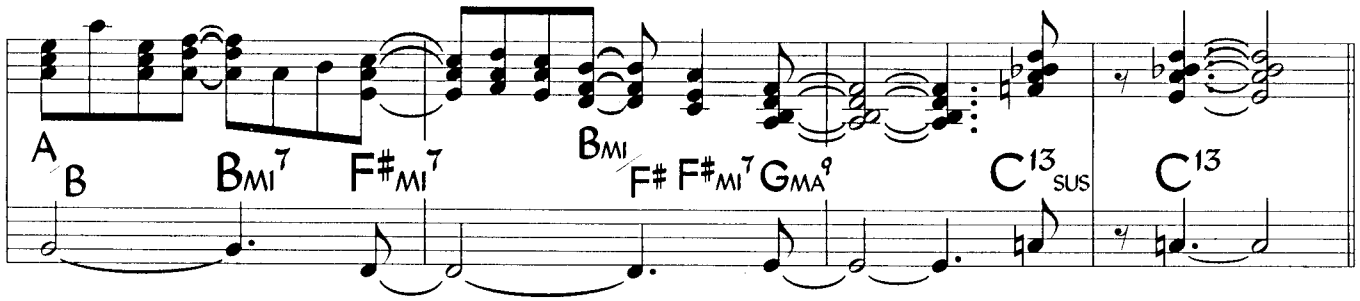
Você É Linda

Caetano Veloso
(as sung by Simone)
(arranged by Don Grusin, Paul Lieberman & Jeremy Lubbock)

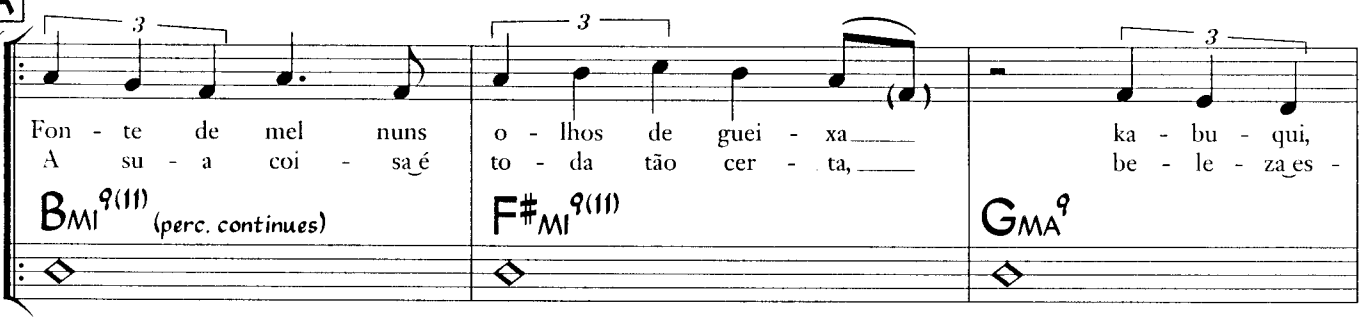
Samba Canção

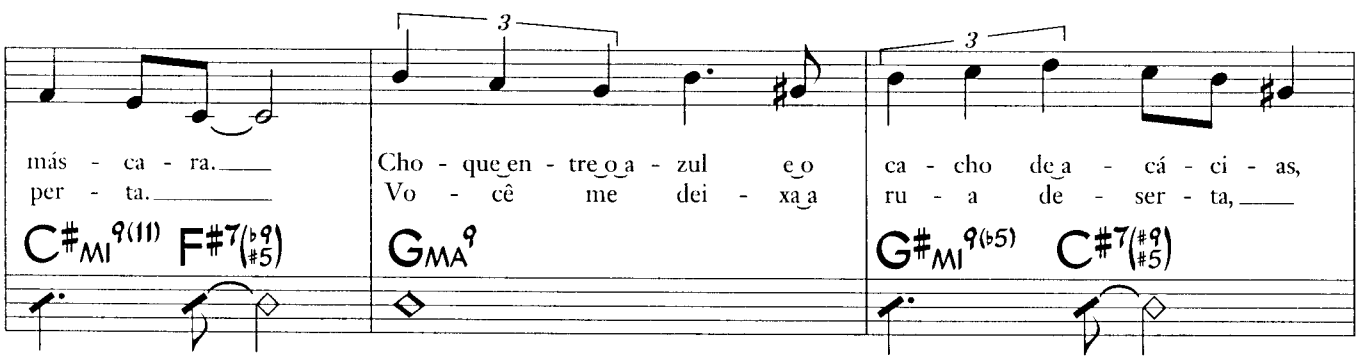
♩= 94 (Intro) (light perc. continues with no breaks)

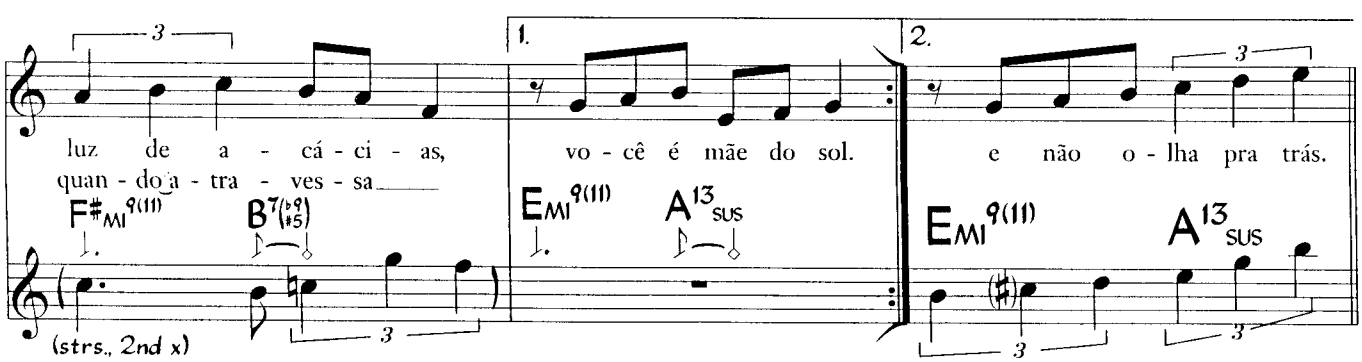




A







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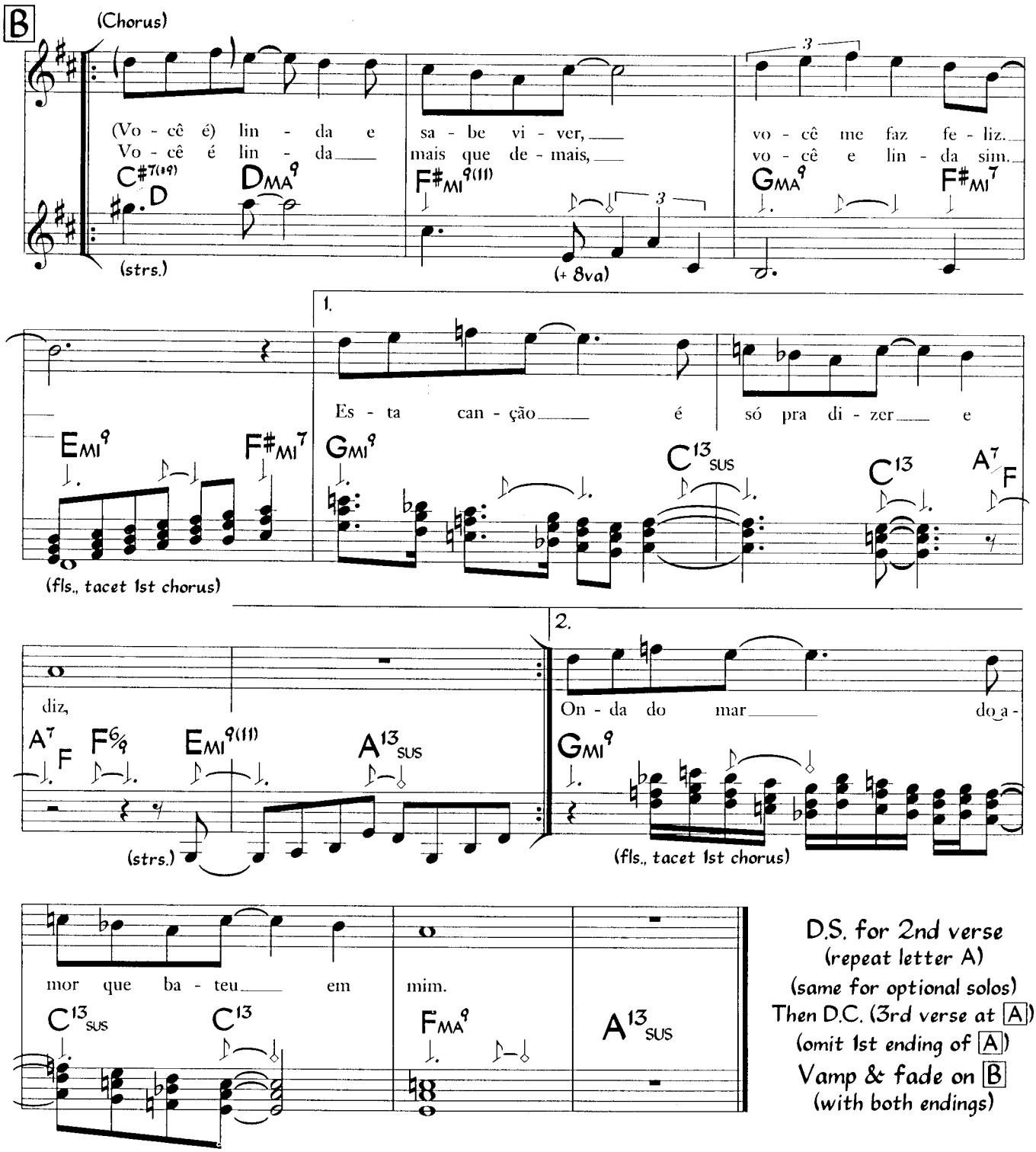


2nd Verse (letter A):

Você é forte, dentes e músculos,
Peitos e lábios.
Você é forte, letras e músicas,
Todas as músicas que ainda hei de ouvir.

No Abaeté areias e estrelas,
Não são mais belas
Do que você, mulher das estrelas,
Mina de estrelas, diga o que você quer.

To letter B (Chorus)

3rd Verse (letter A):

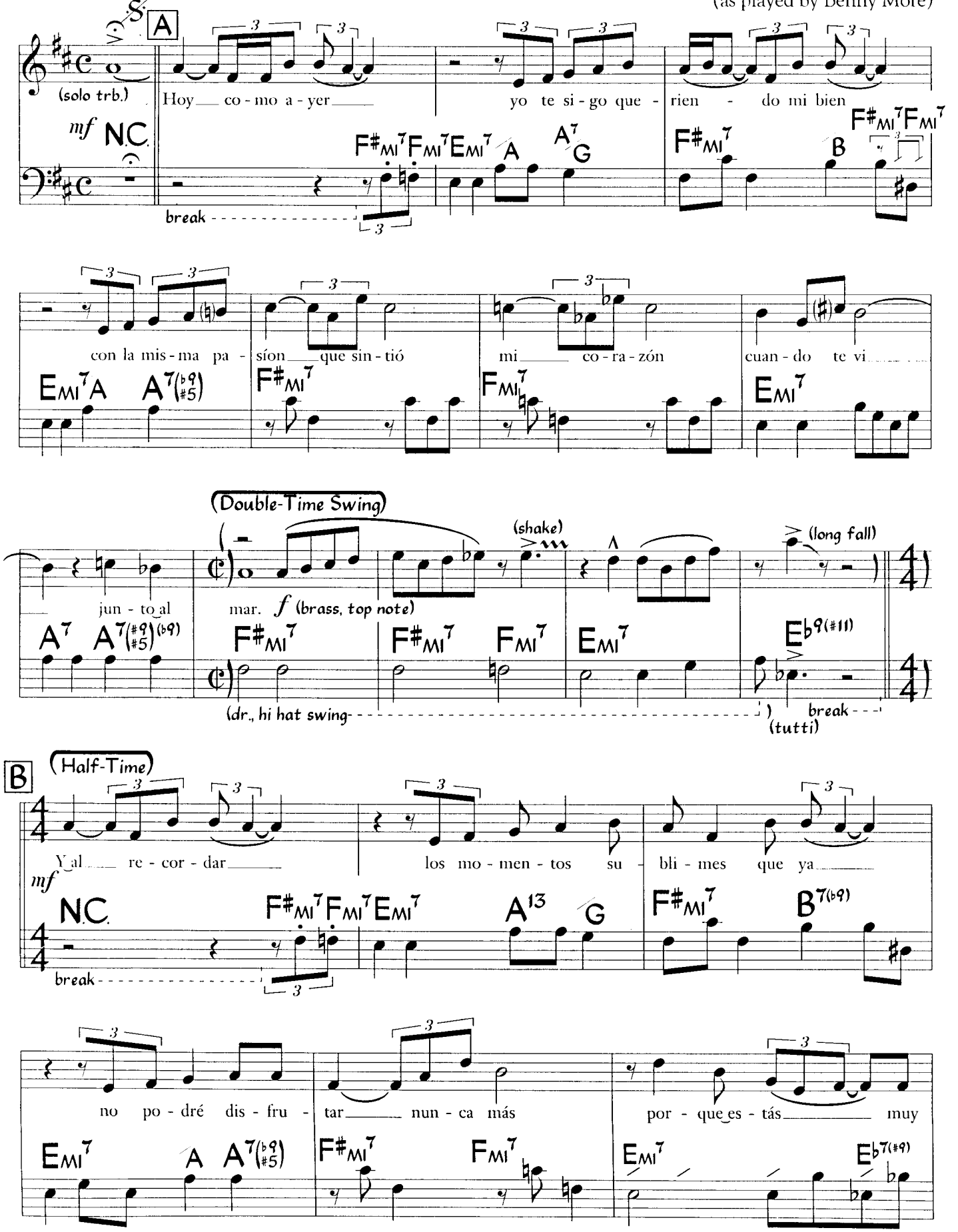
Gosto de ver você no seu ritmo.
Dona do carnaval.
Gosto de ter, sentir seu estilo,
Ir no seu íntimo, nunca me faça mal.

To letter B (Chorus) (Vamp and fade on B)

Y Hoy Como Ayer

Bolero-Swing ♩ = 80

Pedro Vega
(as played by Benny Moré)



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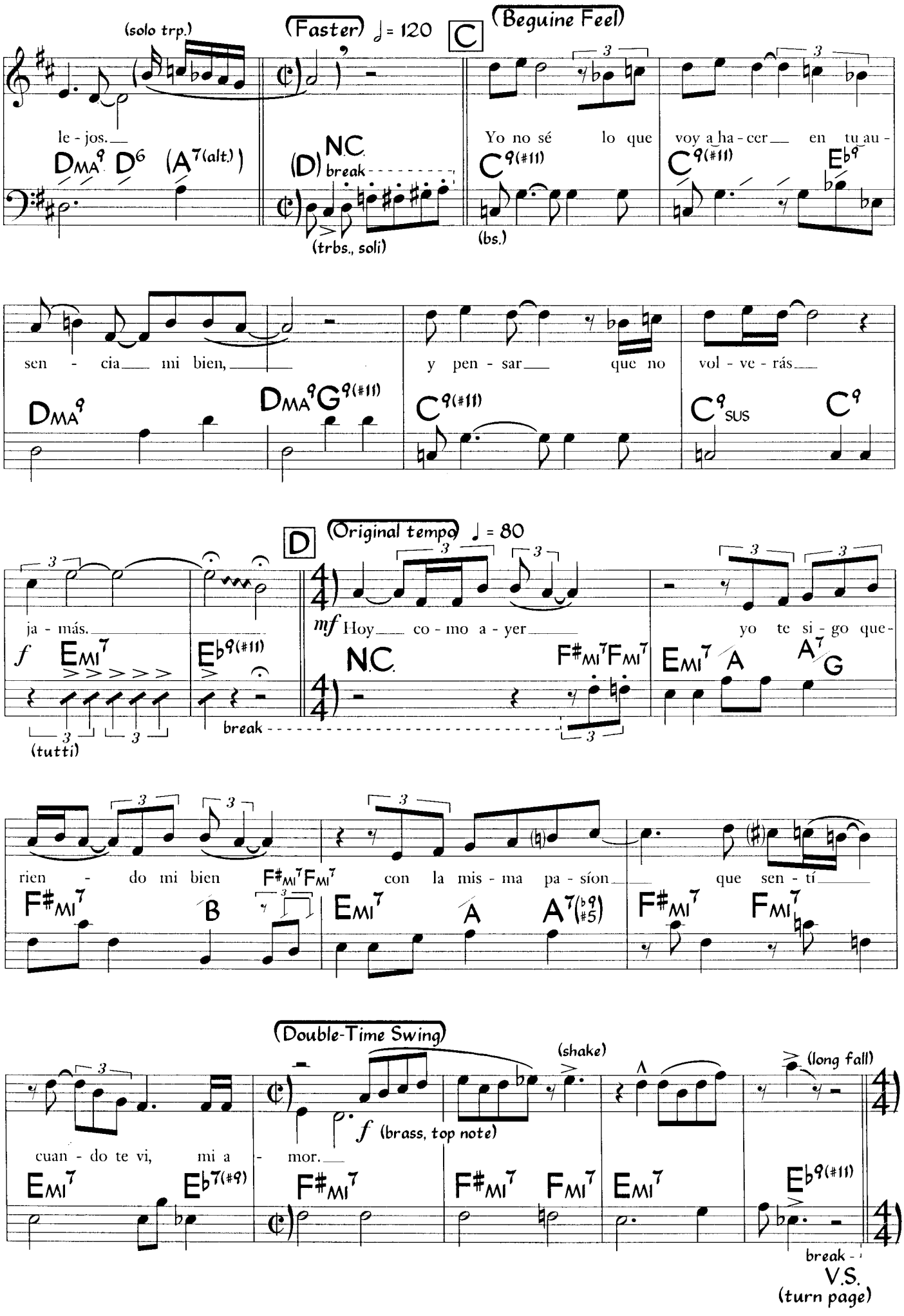
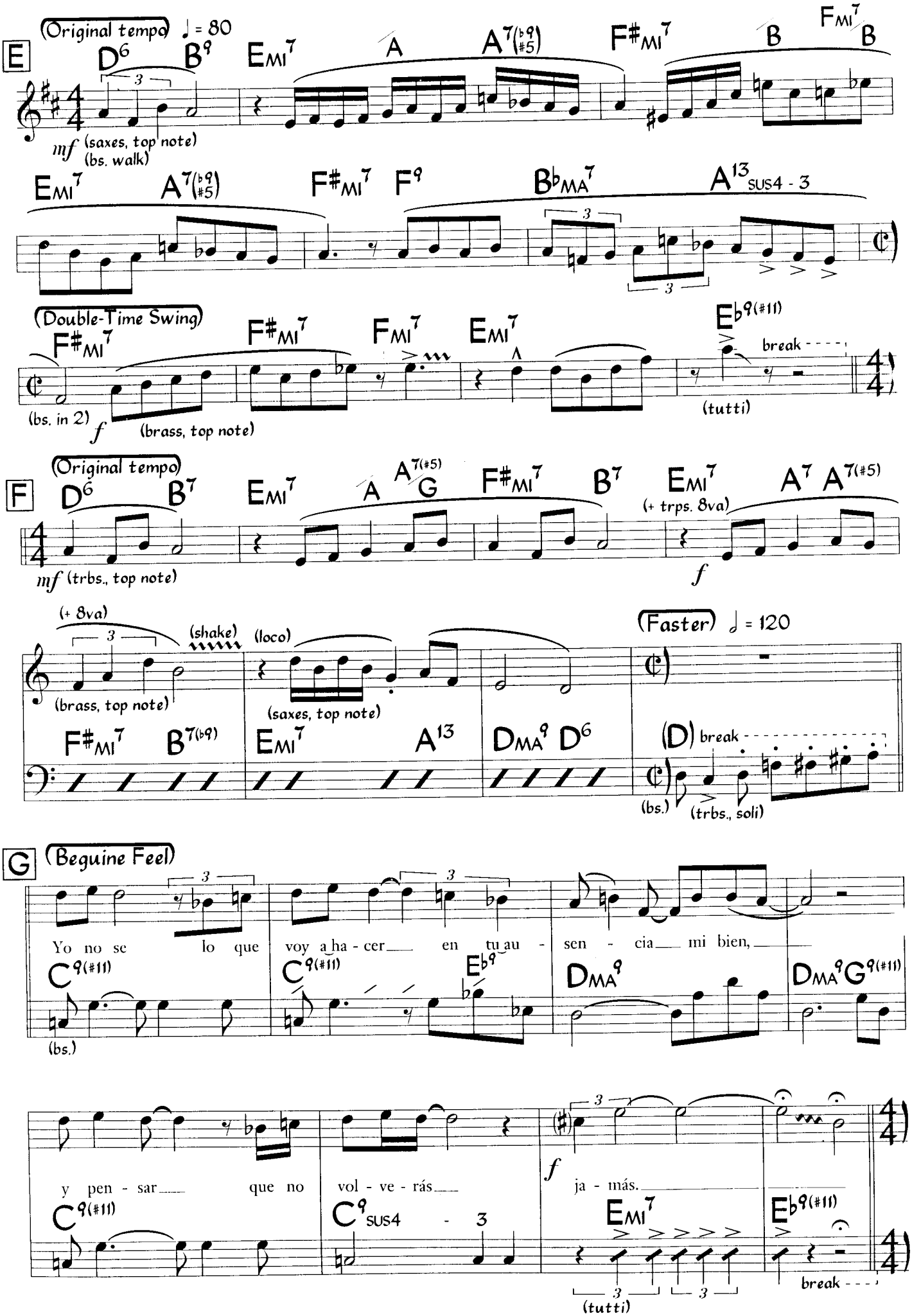
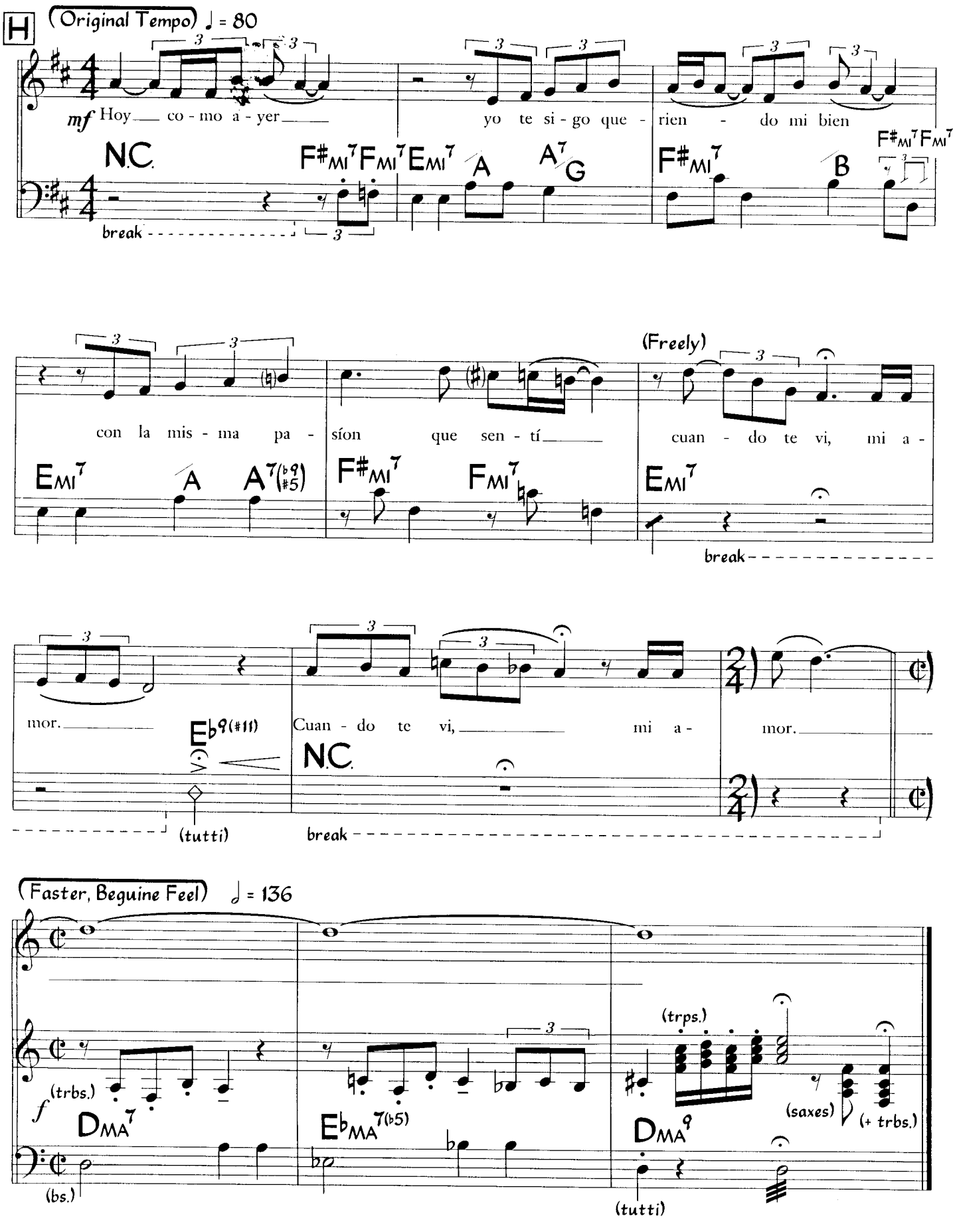
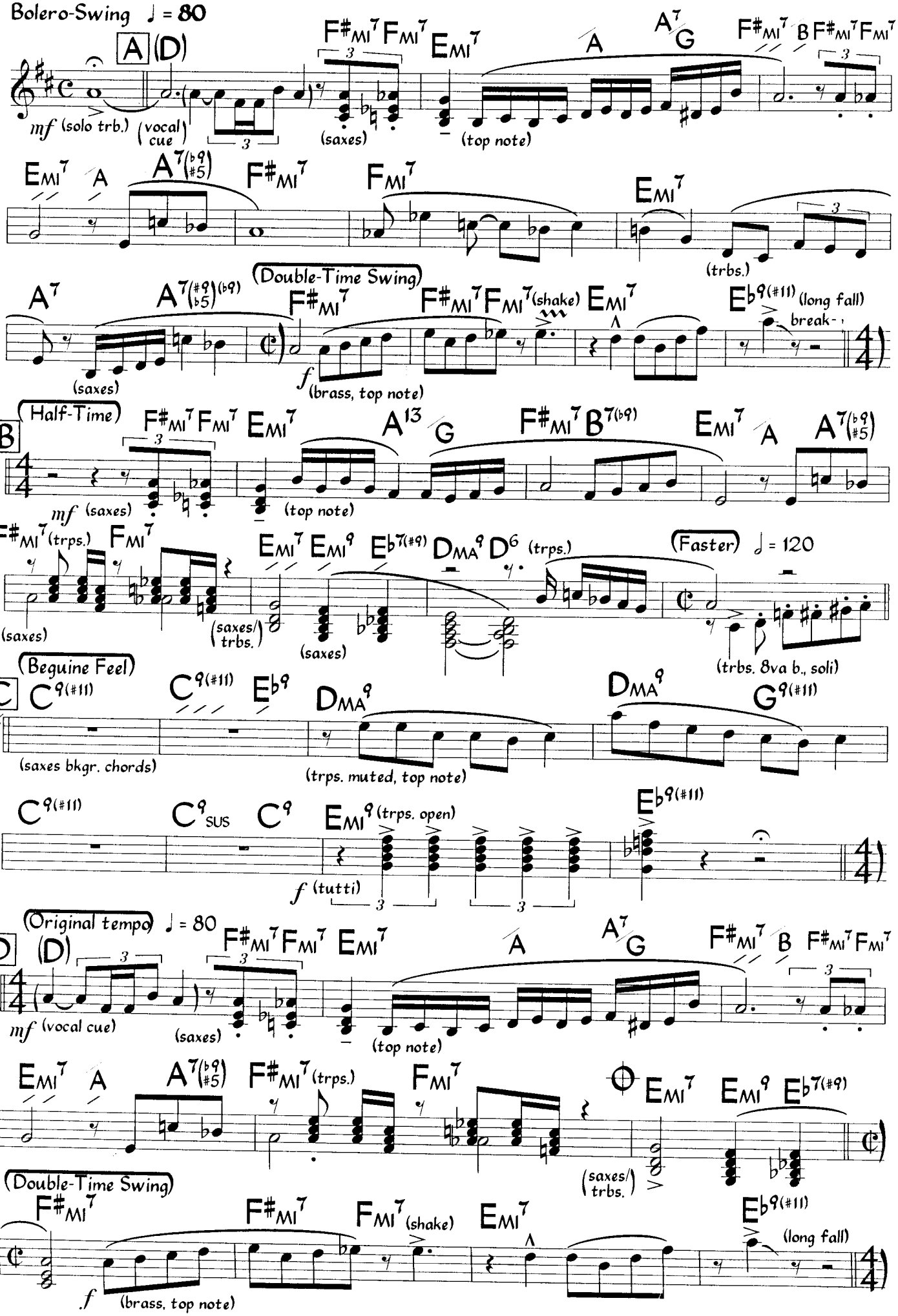
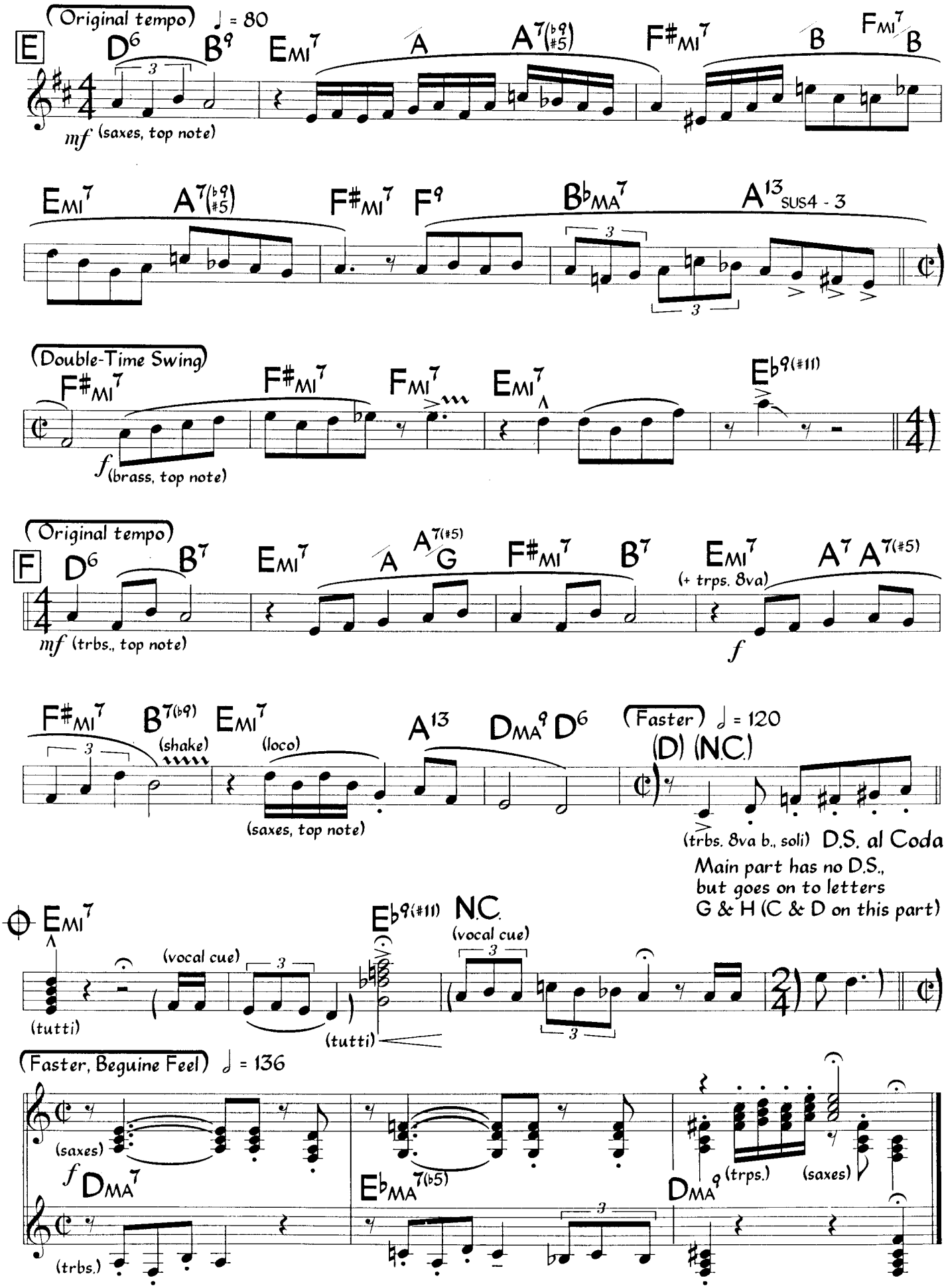

(solo trp.)
(Faster) ♩ = 120
C
(Beguine Feel)
le - jos.
DMA9 D6 (A7(alt.))
NC
(D) break
(trbs., soli)
Yo no sé lo que voy a ha - cer en tu au -
C9(#11)
(bs.)
C9(#11)
Eb9
sen - cia mi bien,
DMA9
DMA9G9(#11)
y pen - sar que no vol - ve - rás
C9(#11)
C9SUS
C9
D
(Original tempo) ♩ = 80
ja - más.
f EMI7
Eb9(#11)
(tutti)
break
mf Hoy co - mo a - yer
NC.
F#MI7FMI7
yo te si - go que -
EMI7 A
A7 G
rien - do mi bien
F#MI7FMI7
con la mis - ma pa - sión
que sen - tí
F#MI7
B
EMI7
A
A7(b9 #5)
F#MI7
FMI7
(Double-Time Swing)
cuan - do te vi, mi a - mor.
EMI7
Eb7(#9)
(shake)
f (brass, top note)
F#MI7
F#MI7
FMI7
EMI7
(long fall)
Eb9(#11)
break
V.S.
(turn page)


E
(Original tempo) ♩ = 80
D6 B9 EMI7 A A7(♭9 #5) F#MI7 B FMI7 B
mf (saxes, top note)
(bs. walk)
EMI7 A7(♭9 #5) F#MI7 F9 B♭MA7 A13 SUS4 - 3
(Double-Time Swing)
F#MI7 F#MI7 FMI7 EMI7 E♭9(#11)
break
(bs. in 2)
f (brass, top note)
(tutti)
F
(Original tempo)
D6 B7 EMI7 A A7(#5) G F#MI7 B7 EMI7 A7 A7(#5)
(+ trps. 8va)
mf (trbs., top note)
f
(+ 8va)
(shake)
(loco)
(Faster) ♩ = 120
(brass, top note)
(saxes, top note)
F#MI7 B7(♭9) EMI7 A13 DMA9 D6
(D) break
(bs.)
(trbs., soli)
G
(Beguine Feel)
Yo no se lo que voy a ha - cer en tu au - sen - cia mi bien,
C9(#11) C9(#11) E♭9 DMA9 DMA9 G9(#11)
(bs.)
y pen - sar que no vol - ve - rás
ja - más.
C9(#11) C9 SUS4 - 3 EMI7 E♭9(#11)
f
(tutti)
break


H
(Original Tempo) ♩ = 80
mf Hoy co - mo a - yer
yo te si - go que - rien - do mi bien
N.C.
break
con la mis - ma pa - sión que sen - tí
(Freely)
cuan - do te vi, mi a -
break
mor.
Cuan - do te vi, mi a - mor.
(tutti)
break
(Faster, Beguine Feel) ♩ = 136
(trps.)
(trbs.)
(saxes)
(+ trbs.)
(bs.)
(tutti)

Y Hoy Como Ayer (Horns)

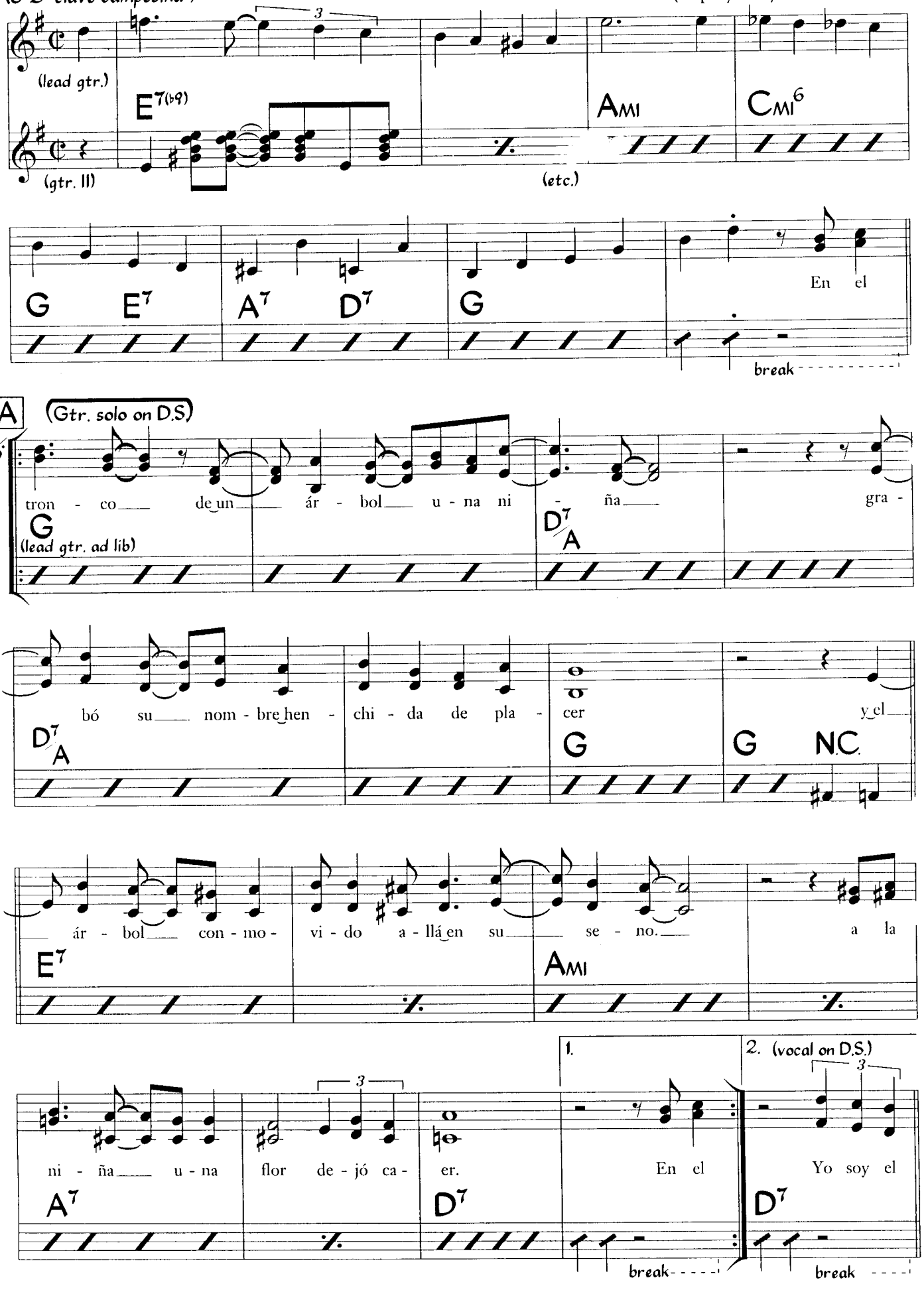



(Original tempo) ♩ = 80
E
D6 B9 EMI7 A A7(♭9 #5) F#MI7 B FMI7 B
mf (saxes, top note)
EMI7 A7(♭9 #5) F#MI7 F9 B♭MA7 A13 SUS4 - 3
(Double-Time Swing)
F#MI7 F#MI7 FMI7 EMI7 E♭9(#11)
f (brass, top note)
(Original tempo)
F
D6 B7 EMI7 A A7(#5) G F#MI7 B7 EMI7 A7 A7(#5)
(+ trps. 8va)
mf (trbs., top note)
f
F#MI7 B7(♭9) EMI7 A13 DMA9 D6 (Faster) ♩ = 120
(shake) (loco) (D) (N.C.)
(saxes, top note)
(trbs. 8va b., soli) D.S. al Coda
Main part has no D.S.,
but goes on to letters
G & H (C & D on this part)
EMI7 E♭9(#11) N.C.
(vocal cue) (vocal cue)
(tutti) (tutti)
(Faster, Beguine Feel) ♩ = 136
(saxes)
f DMA7 E♭MA7(♭5) DMA9 (trps.) (saxes)
(trbs.)

Y Tú, ¿Que Has Hecho?

Trova ♩= 88
(3-2 "clave campesina")

Eusebio Delfín
(as played by Pablo Milanés)



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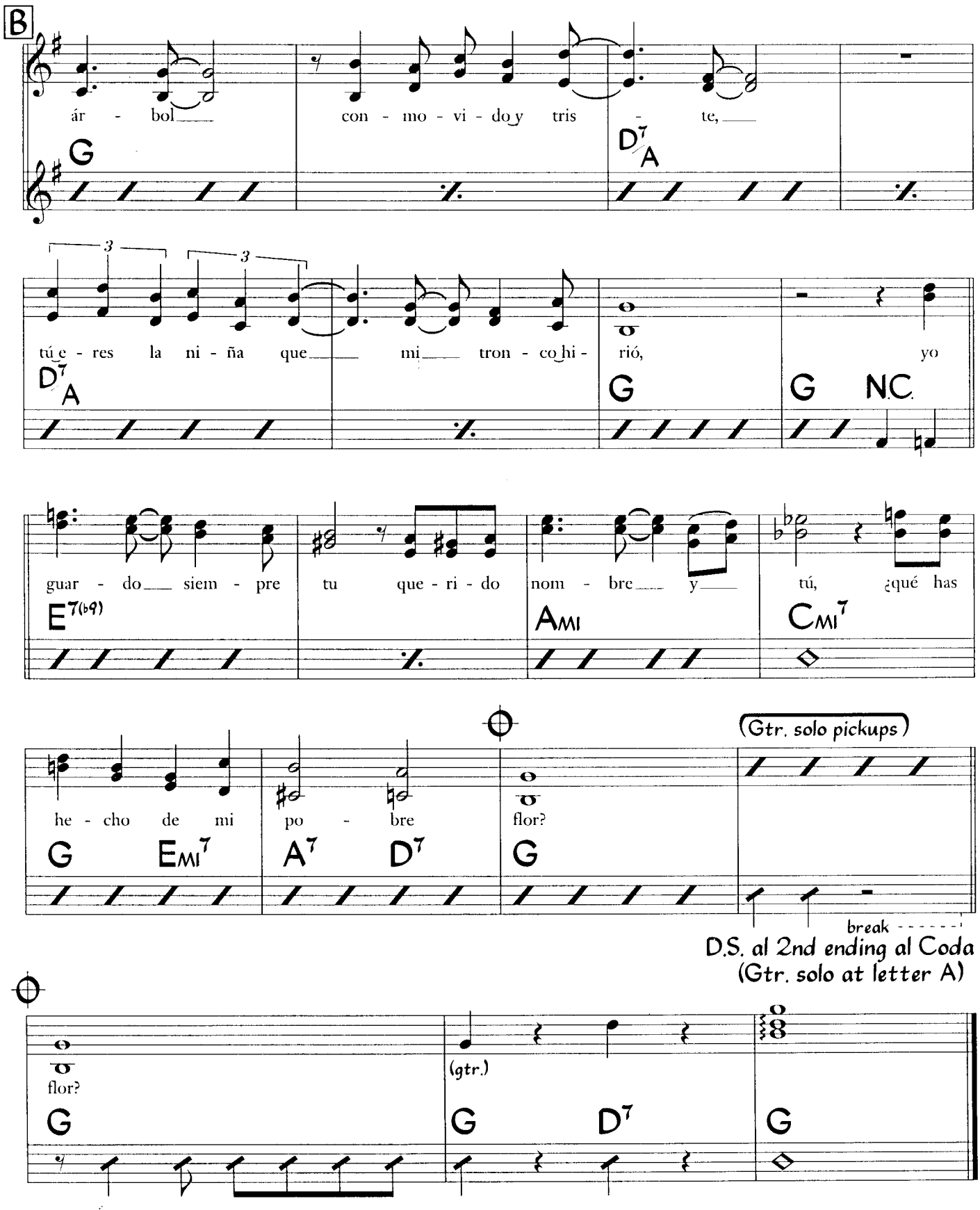
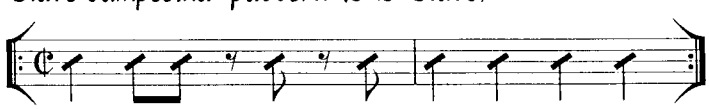


"Clave campesina" pattern (3-2 Clave)

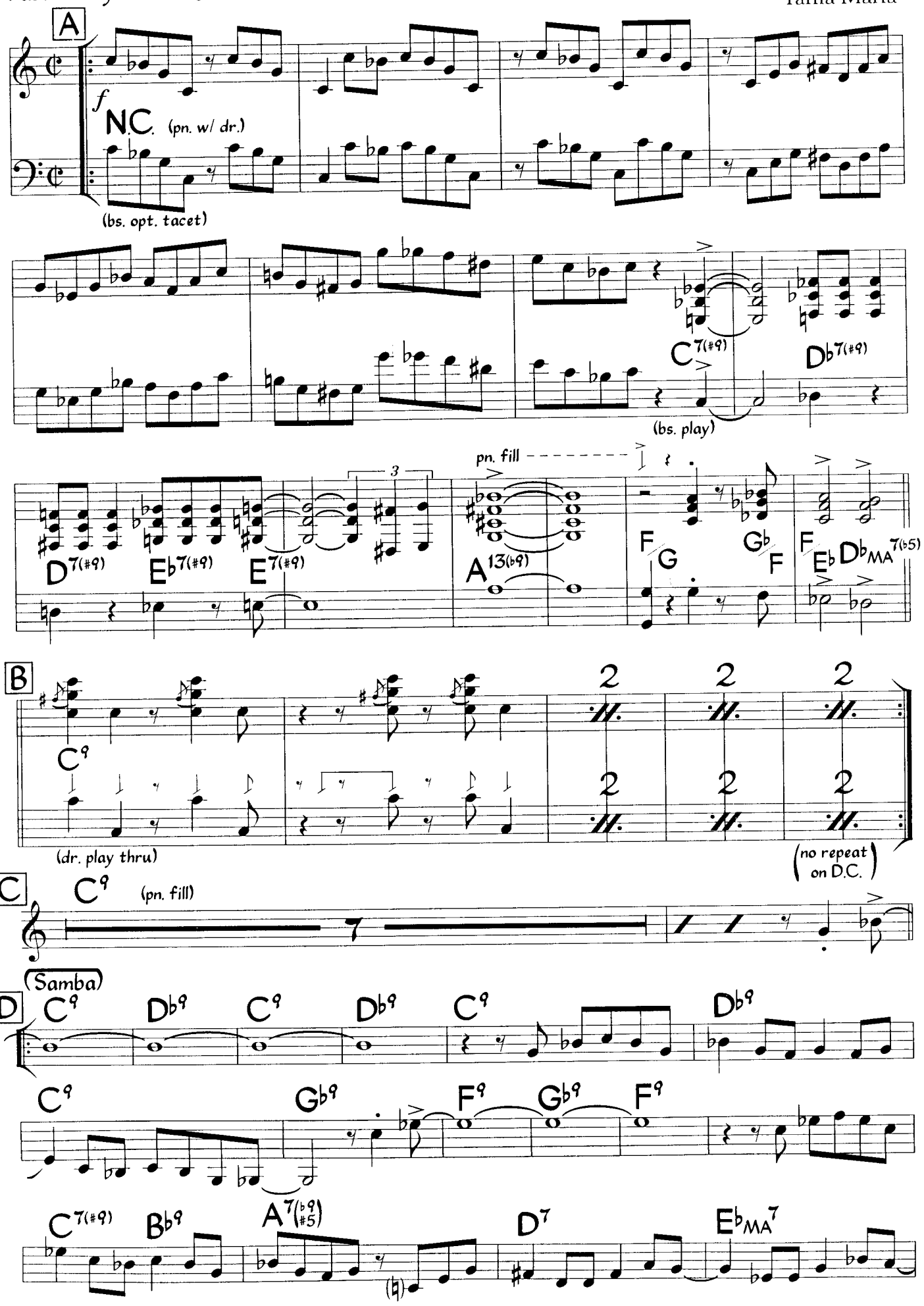


Note: This is one type of "clave campesina" pattern.

Yatra-Ta

Fast Funky Samba ♩= 122 - 134

Tania Maria



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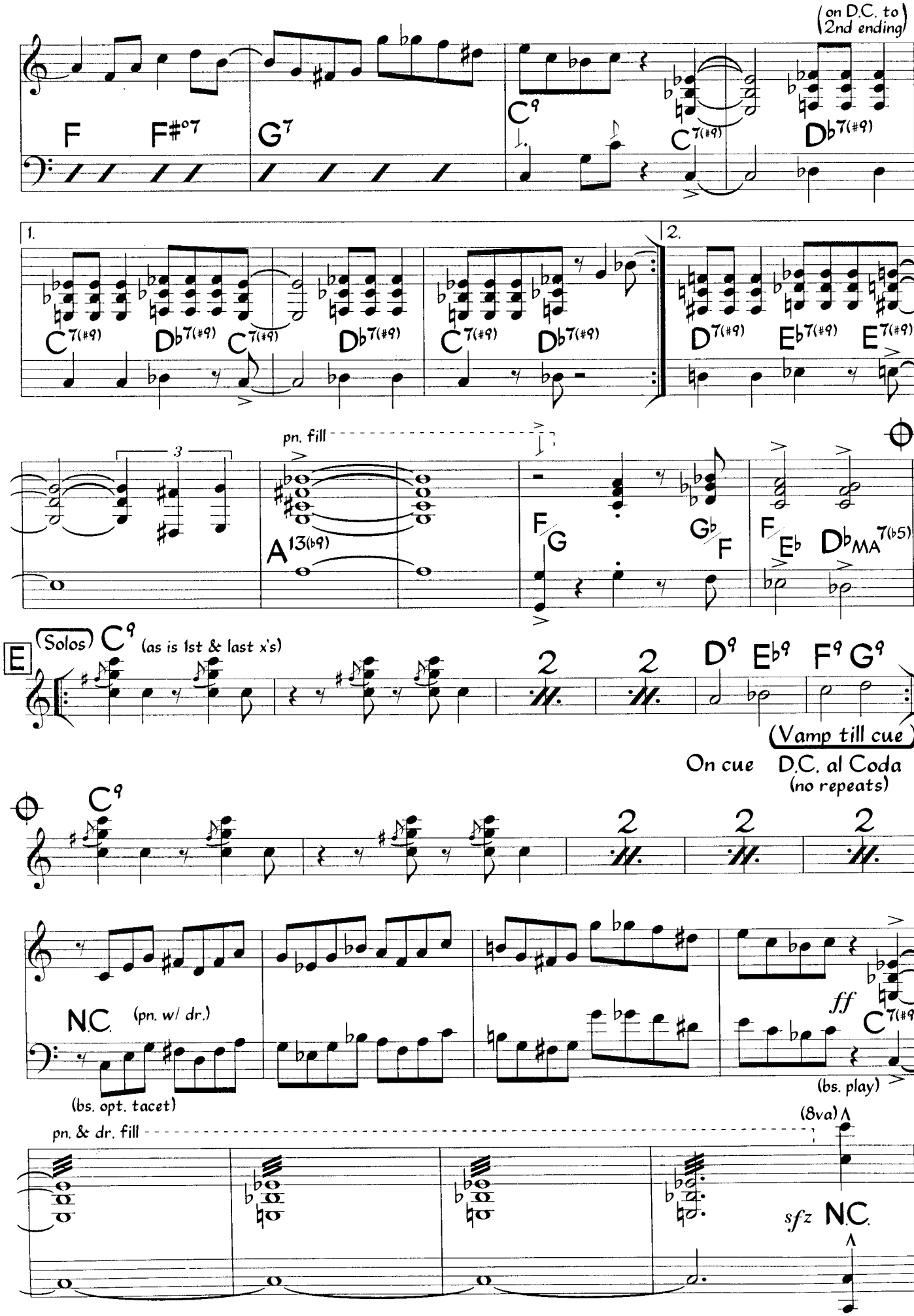
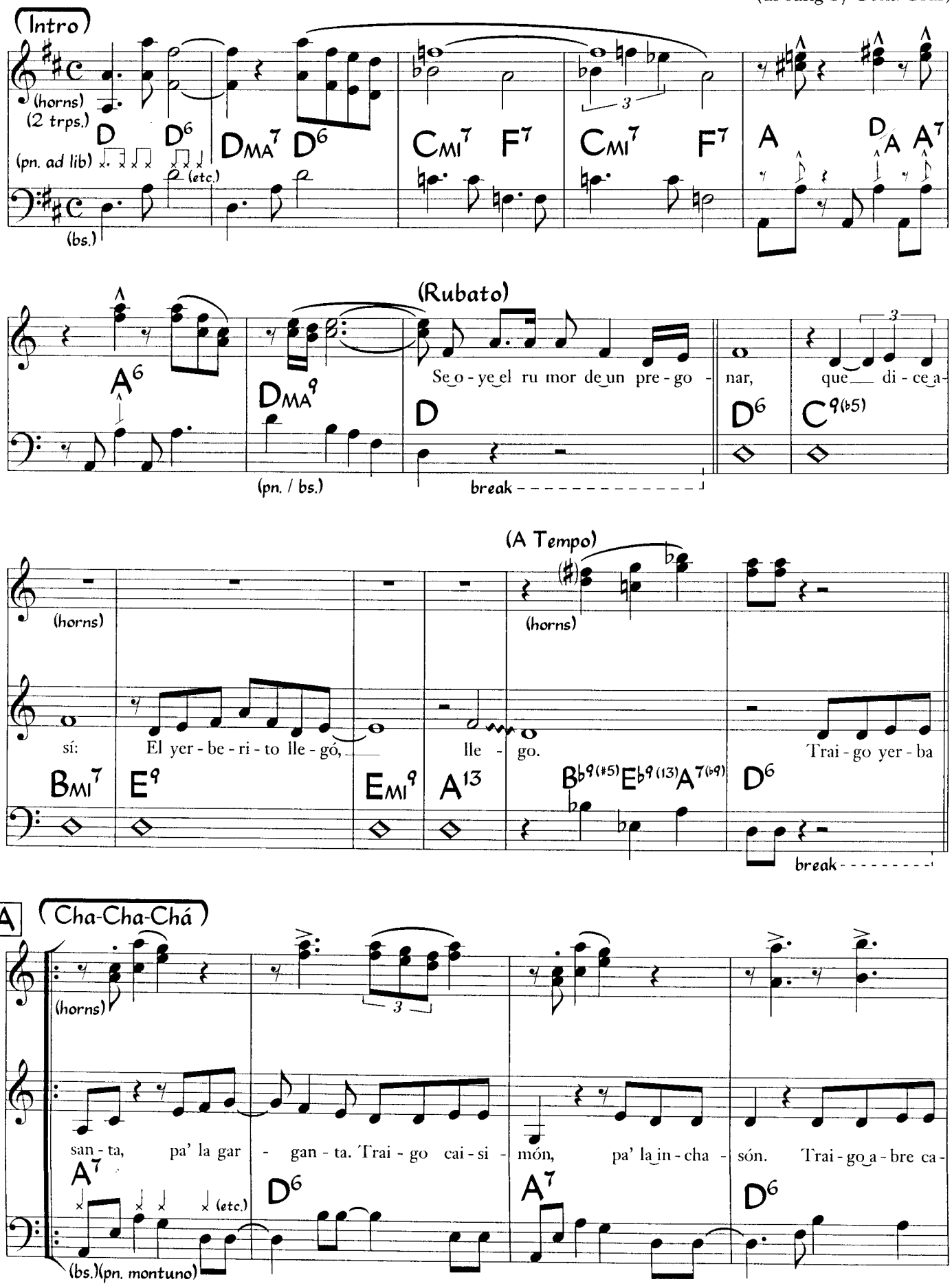

(on D.C. to 2nd ending)
F
F#°7
G7
C9
C7(#9)
Db7(#9)
1.
2.
C7(#9)
Db7(#9)
D7(#9)
Eb7(#9)
E7(#9)
3
pn. fill
A13(b9)
F/G
Gb/F
F/Eb
DbMA7(b5)
E
Solos
C9
(as is 1st & last x's)
D9
Eb9
F9
G9
(Vamp till cue)
On cue
D.C. al Coda
(no repeats)
N.C.
(pn. w/ dr.)
(bs. opt. tacet)
ff
(bs. play)
pn. & dr. fill
(8va)
sfz
N.C.

Yerbero Moderno

Nestor Nili
(as sung by Celia Cruz)

Afro-Son/Cha-Cha-Chá ♩= 132



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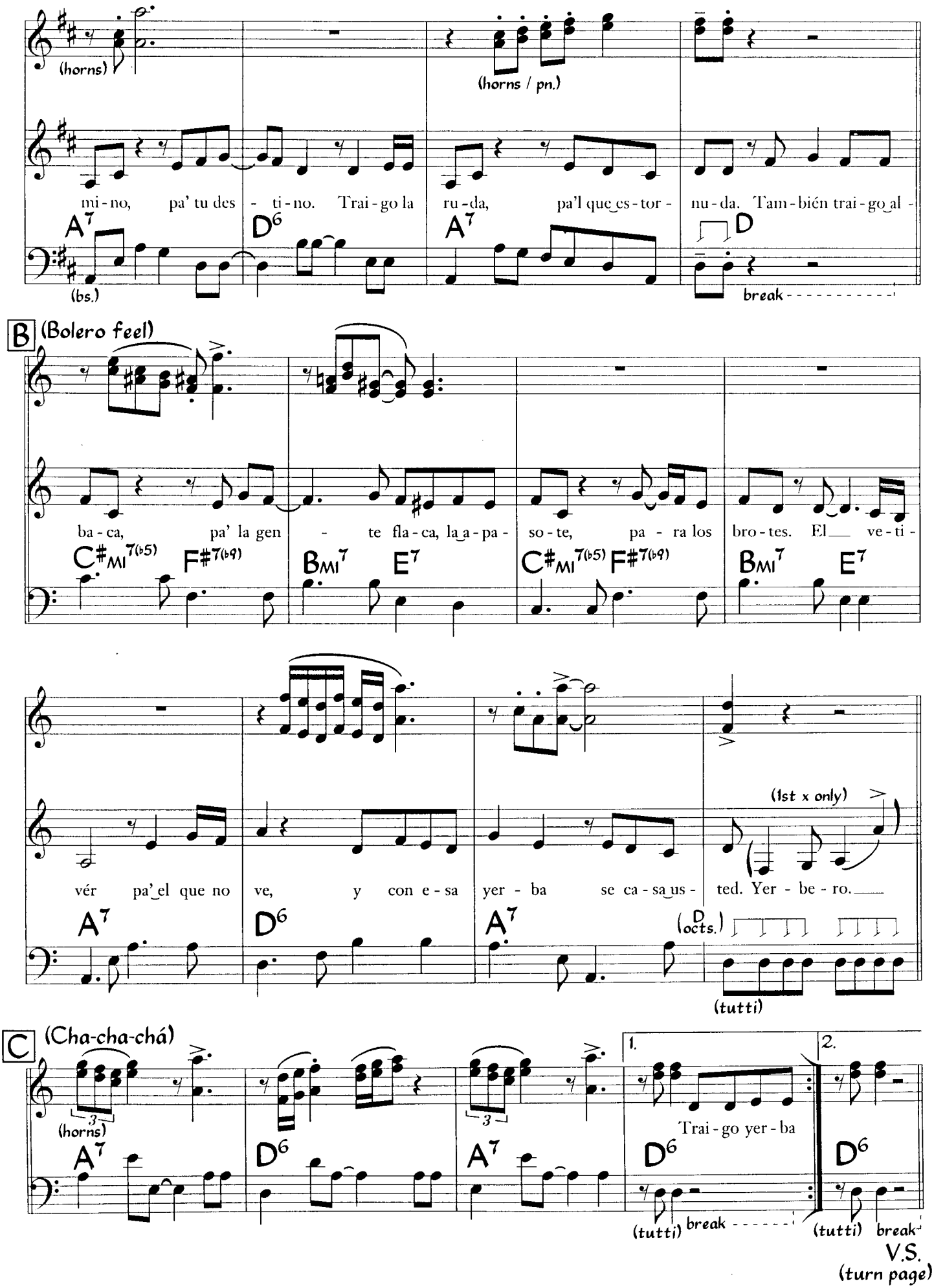
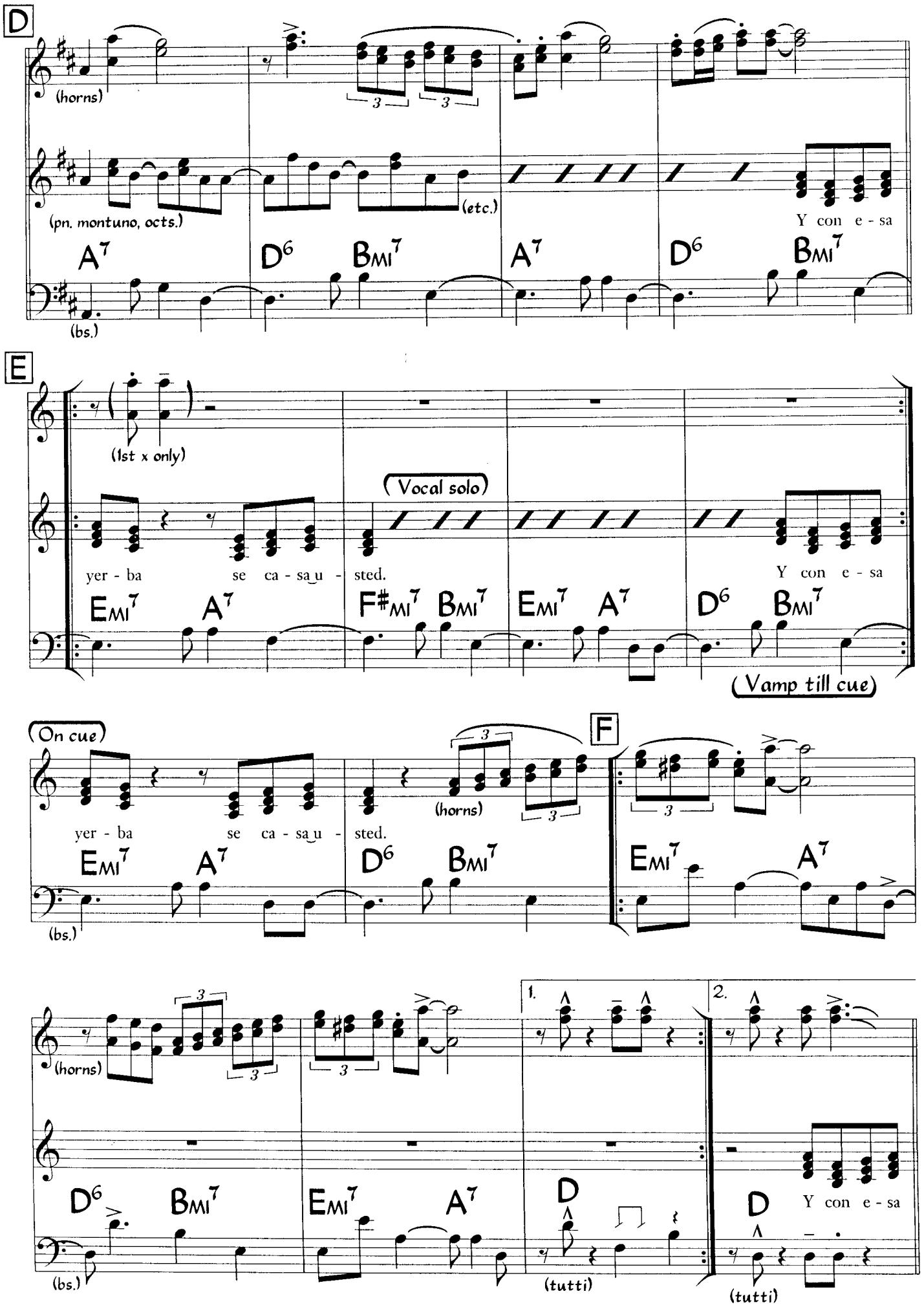
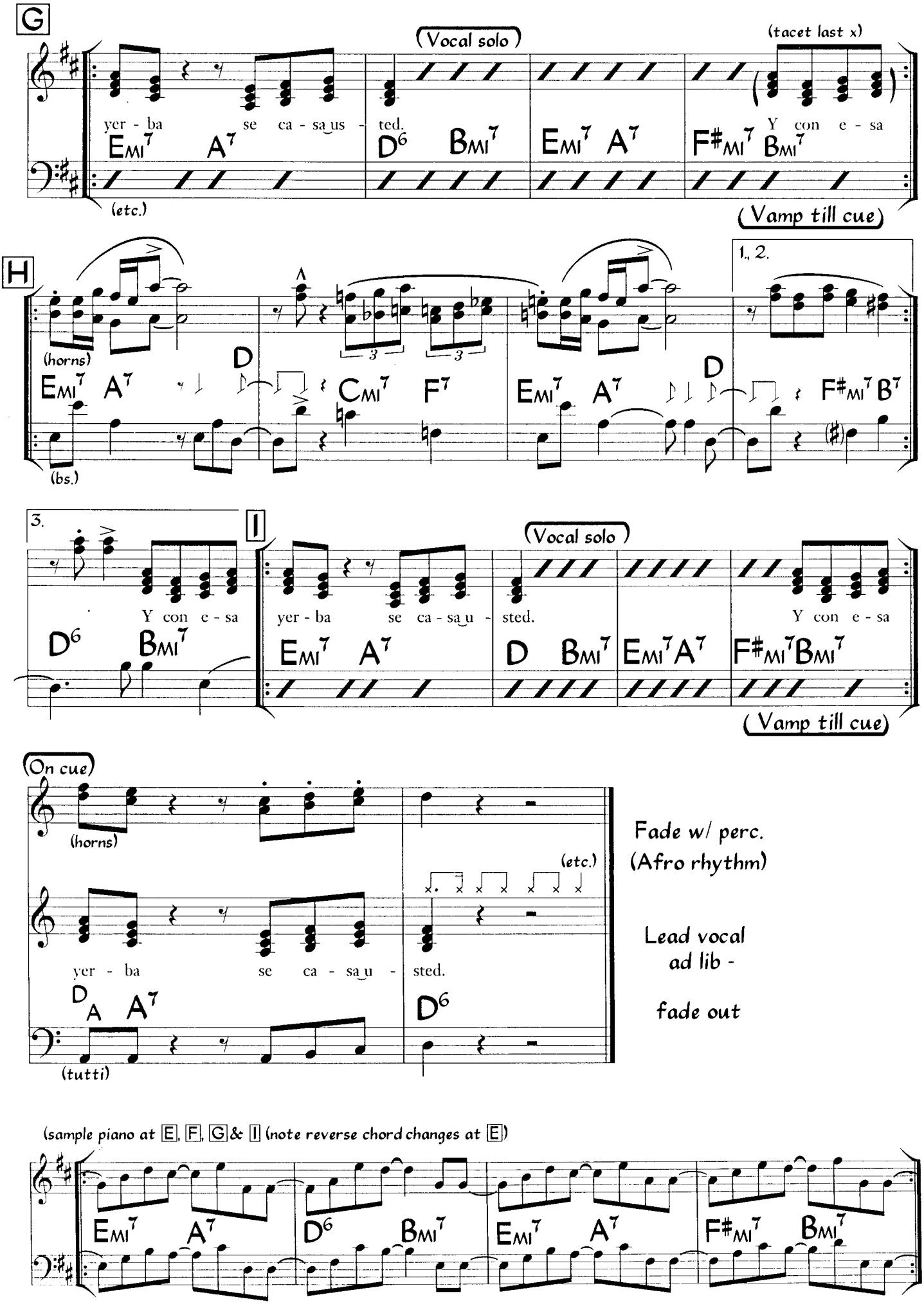

(horns)
(horns / pn.)
mi - no, pa' tu des - ti - no. Trai - go la ru - da, pa'l que es - tor - nu - da. Tam - bién trai - go al -
A7
D6
A7
D
(bs.)
break
B (Bolero feel)
ba - ca, pa' la gen - te fla - ca, la a - pa - so - te, pa - ra los bro - tes. El ve - ti -
C#MI7(b5)
F#7(b9)
BMI7
E7
C#MI7(b5)
F#7(b9)
BMI7
E7
vér pa'el que no ve, y con e - sa yer - ba se ca - sa us - ted. Yer - be - ro.
(1st x only)
A7
D6
A7
D
(8 octs.)
(tutti)
C (Cha-cha-chá)
(horns)
3
3
A7
D6
A7
1.
2.
Trai - go yer - ba
D6
D6
(tutti) break
(tutti) break
V.S.
(turn page)


D
(horns)
(pn. montuno, octs.)
(etc.)
(bs.)
A7 D6 BMI7 A7 D6 BMI7
Y con e - sa
E
(1st x only)
Vocal solo
yer - ba se ca - sa_u - sted.
EMI7 A7 F#MI7 BMI7 EMI7 A7 D6 BMI7
Y con e - sa
(Vamp till cue)
On cue
yer - ba se ca - sa_u - sted.
EMI7 A7 D6 BMI7
(horns)
F
EMI7 A7
(bs.)
(horns)
D6 BMI7 EMI7 A7
1.
2.
D
(tutti)
Y con e - sa
(tutti)


G
(Vocal solo)
(tacet last x)
yer - ba se ca - sa_us - ted.
Y con e - sa
Em7 A7 D6 Bm7 Em7 A7 F#m7 Bm7
(etc.)
(Vamp till cue)
H
1., 2.
(horns)
D
Em7 A7 Cm7 F7 Em7 A7 D F#m7 B7
(bs.)
3.
I
(Vocal solo)
Y con e - sa
yer - ba se ca - sa_u - sted.
Y con e - sa
D6 Bm7 Em7 A7 D Bm7 Em7 A7 F#m7 Bm7
(Vamp till cue)
On cue
(horns)
(etc.)
yer - ba se ca - sa_u - sted.
D A A7 D6
(tutti)
Fade w/ perc.
(Afro rhythm)
Lead vocal
ad lib -
fade out
(sample piano at E, F, G & I (note reverse chord changes at E)
Em7 A7 D6 Bm7 Em7 A7 F#m7 Bm7

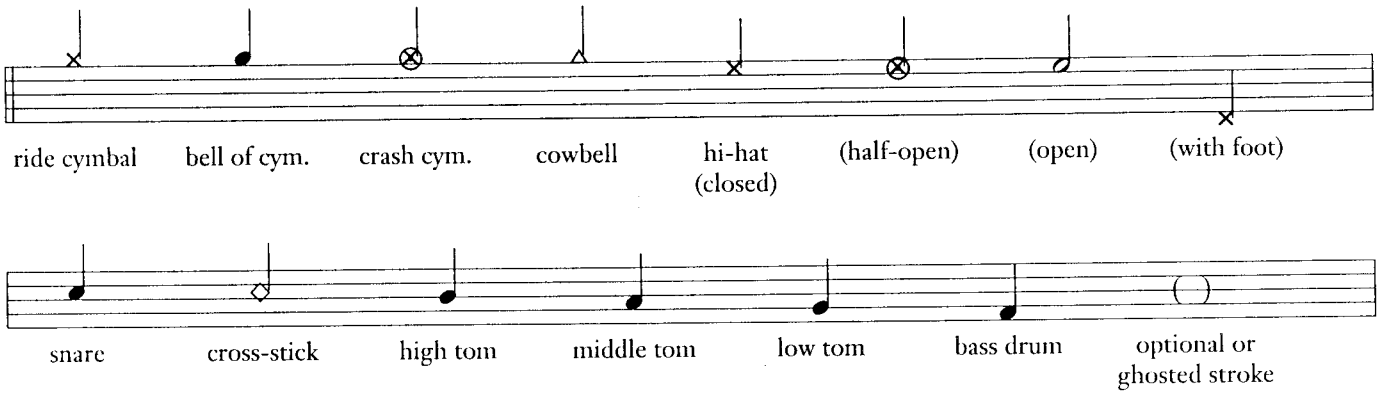
Appendix 1 - Rhythm Section Appendix

This appendix was transcibed by drummer Kendrick Freeman, with input from Rebeca Mauleón-Santana, Larry Dunlap and percussionist Michael Spiro. Portions of the beginning section on rhythmic styles were previously published in "THE SALSA GUIDEBOOK" by Rebeca Mauleón-Santana and also "THE BRAZILIAN MUSIC WORKSHOP" by Antonio Adolfo, both available from Sher Music Co., P.O.Box 445, Petaluma, CA 94953.

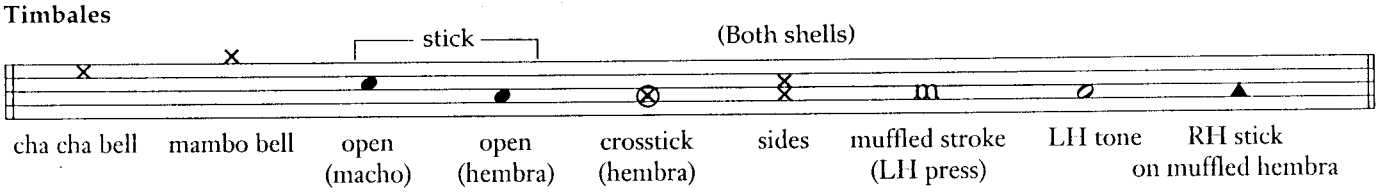
NOTE:The following examples are simplified arrangements of styles that have a rich tradition, each with many variations. These are offered as starting points only, not as definitive "beats". Please see the "Sources" Appendix as a place to begin listening.

EXPLANATION OF NOTATION

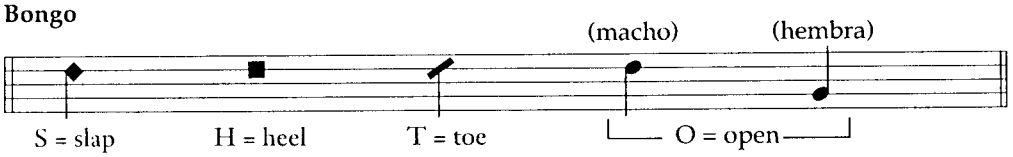
Drumset



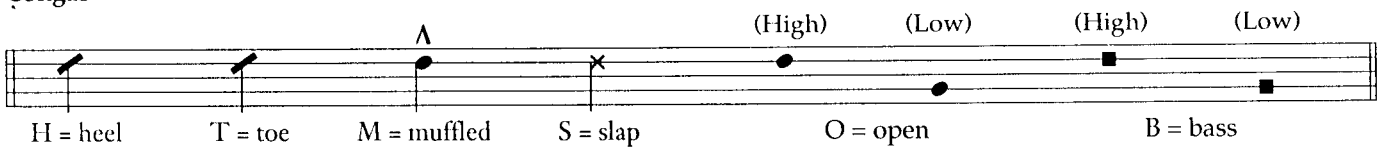
Timbales



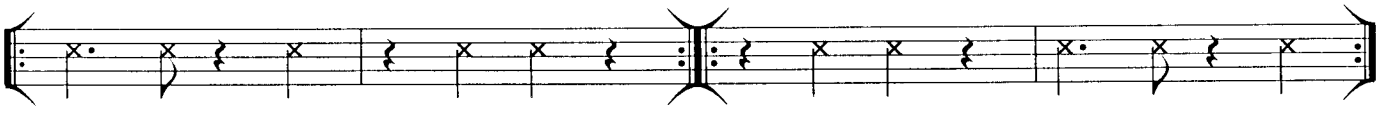
Bongo



Congas

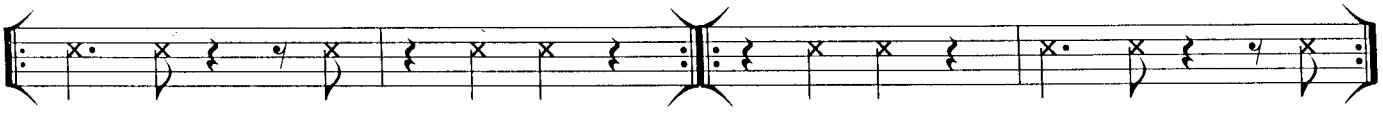


3-2 Son Clave



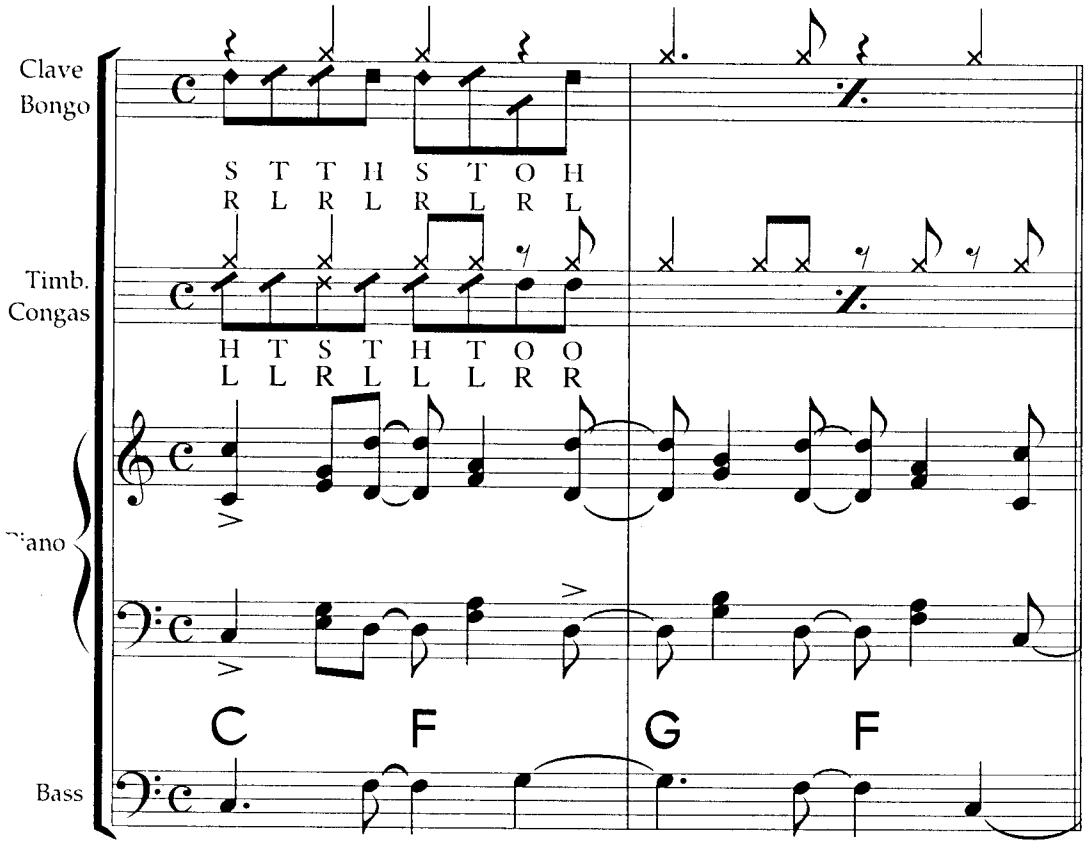
2-3 Son Clave

3-2 Rumba Clave



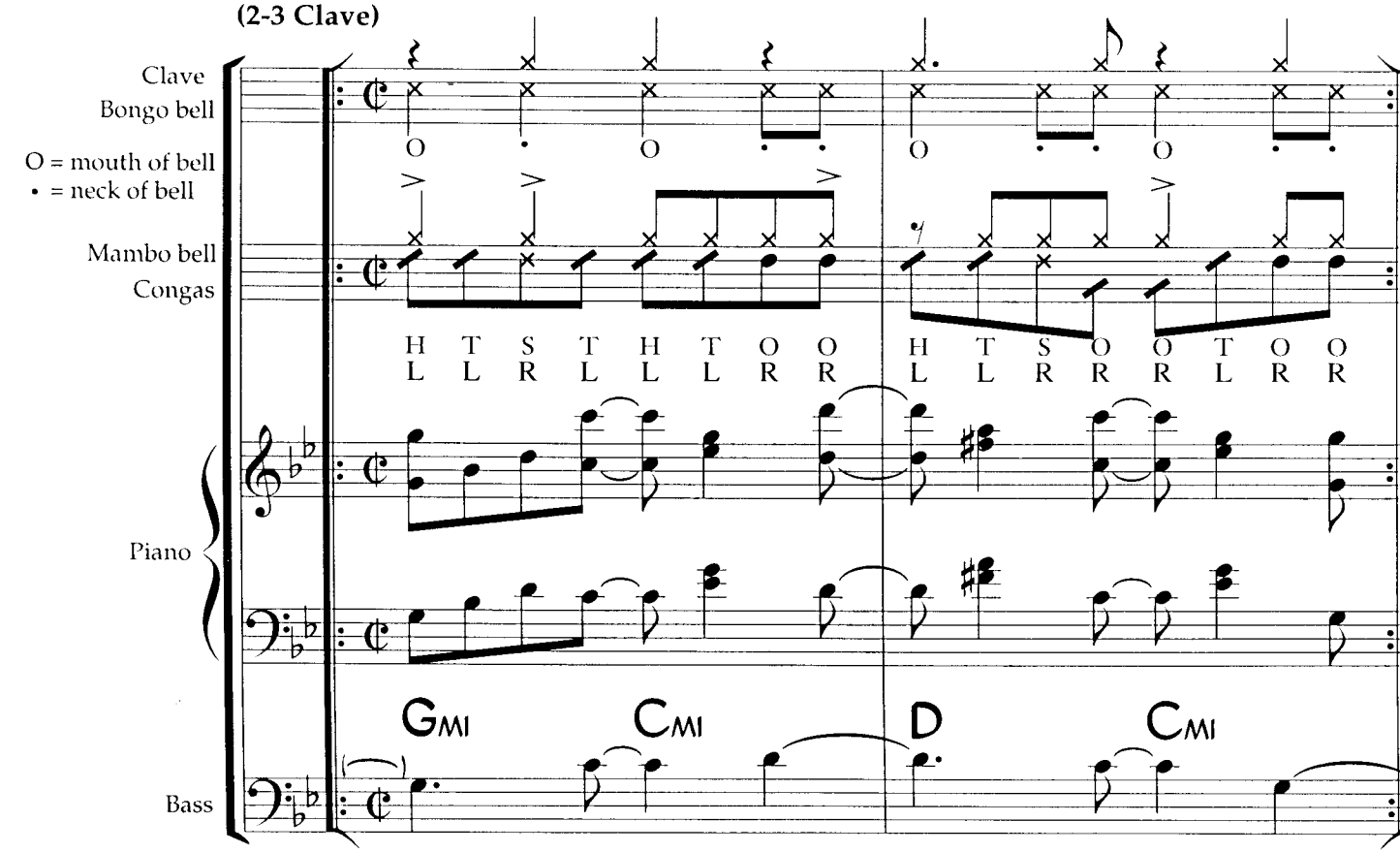
2-3 Rumba Clave

Son Montuno
(2-3 Clave)

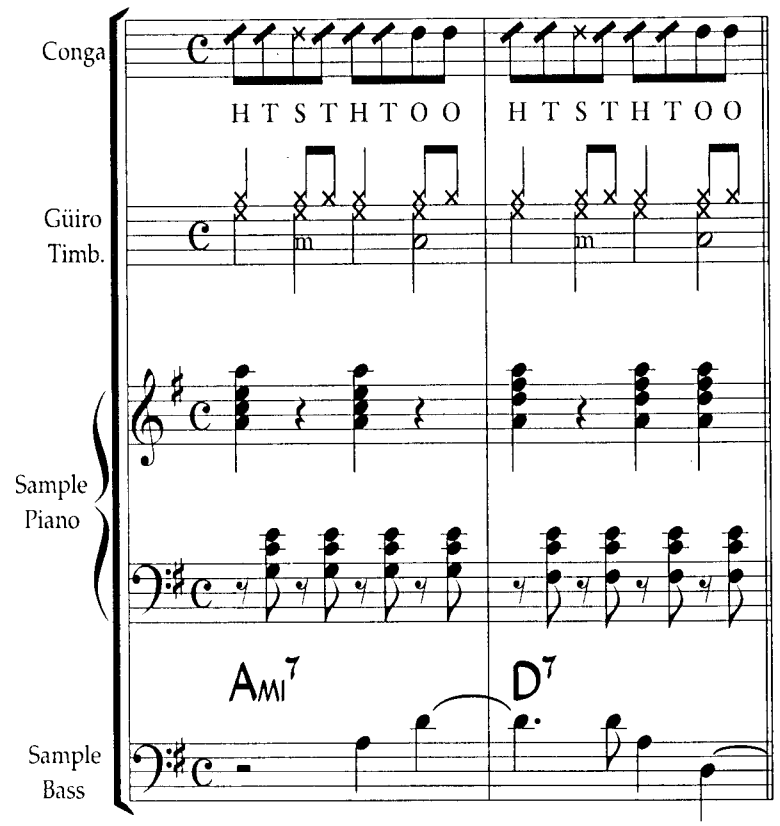


For the montuno/mambo sections of Son Montuno or Guaracha the percussionists switch to the patterns notated below as Mambo. (Bongo to Bongo bell. Cáscara to Mambo bell and Congas to two drums.)

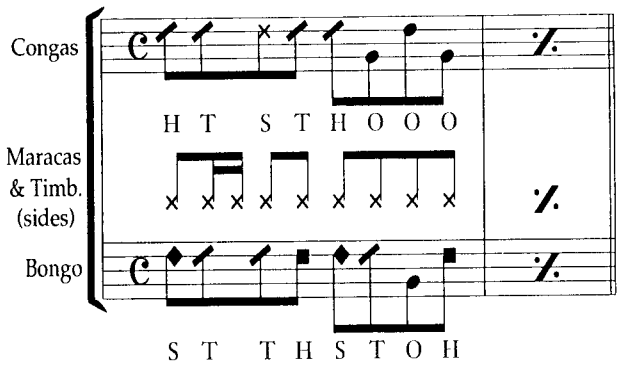
Mambo/Guaracha
(2-3 Clave)



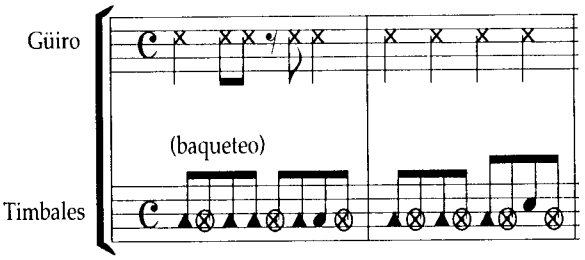
Cha-Cha-Chá



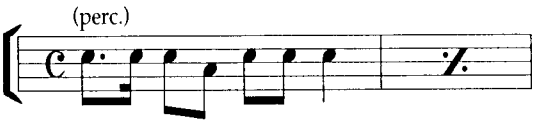
Bolero



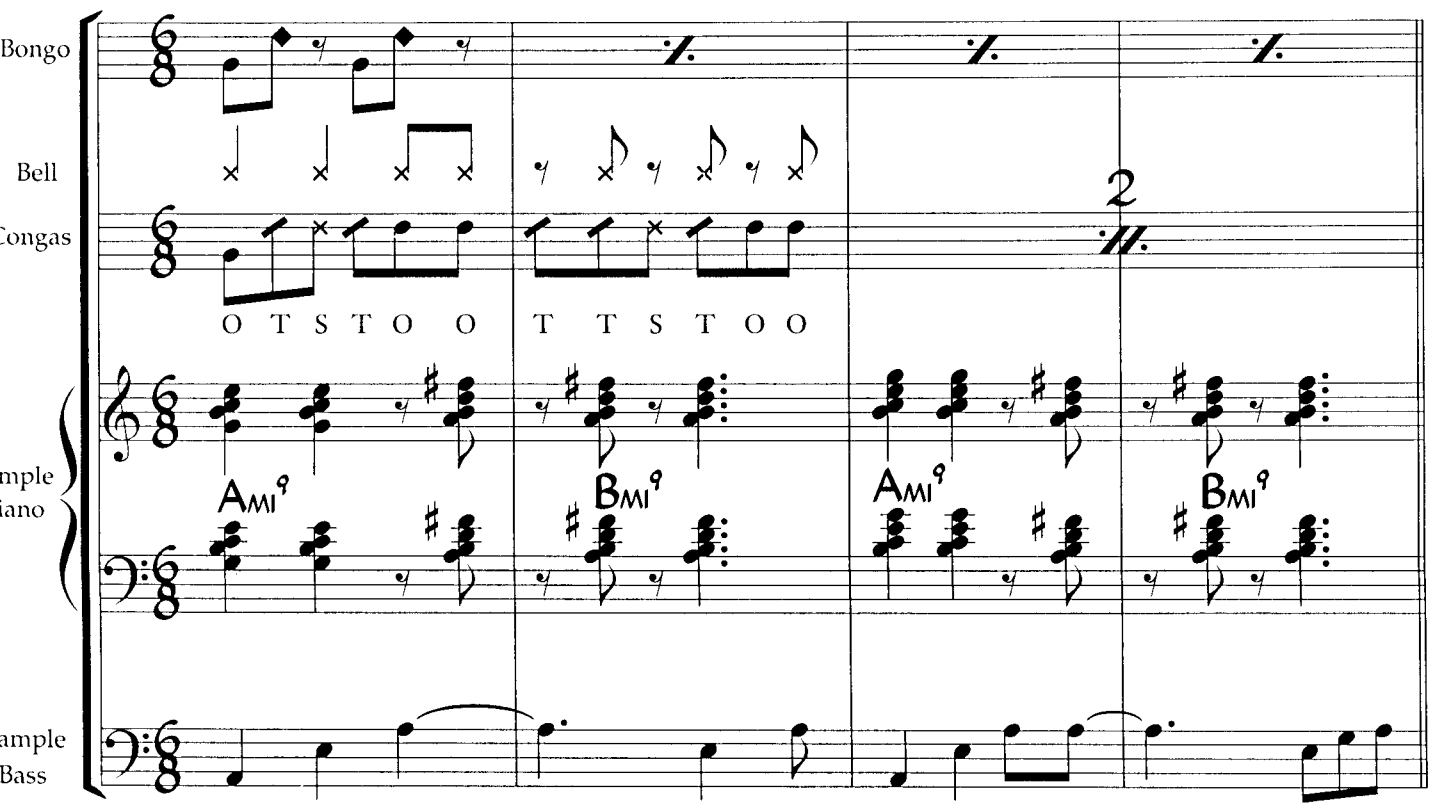
Danzón

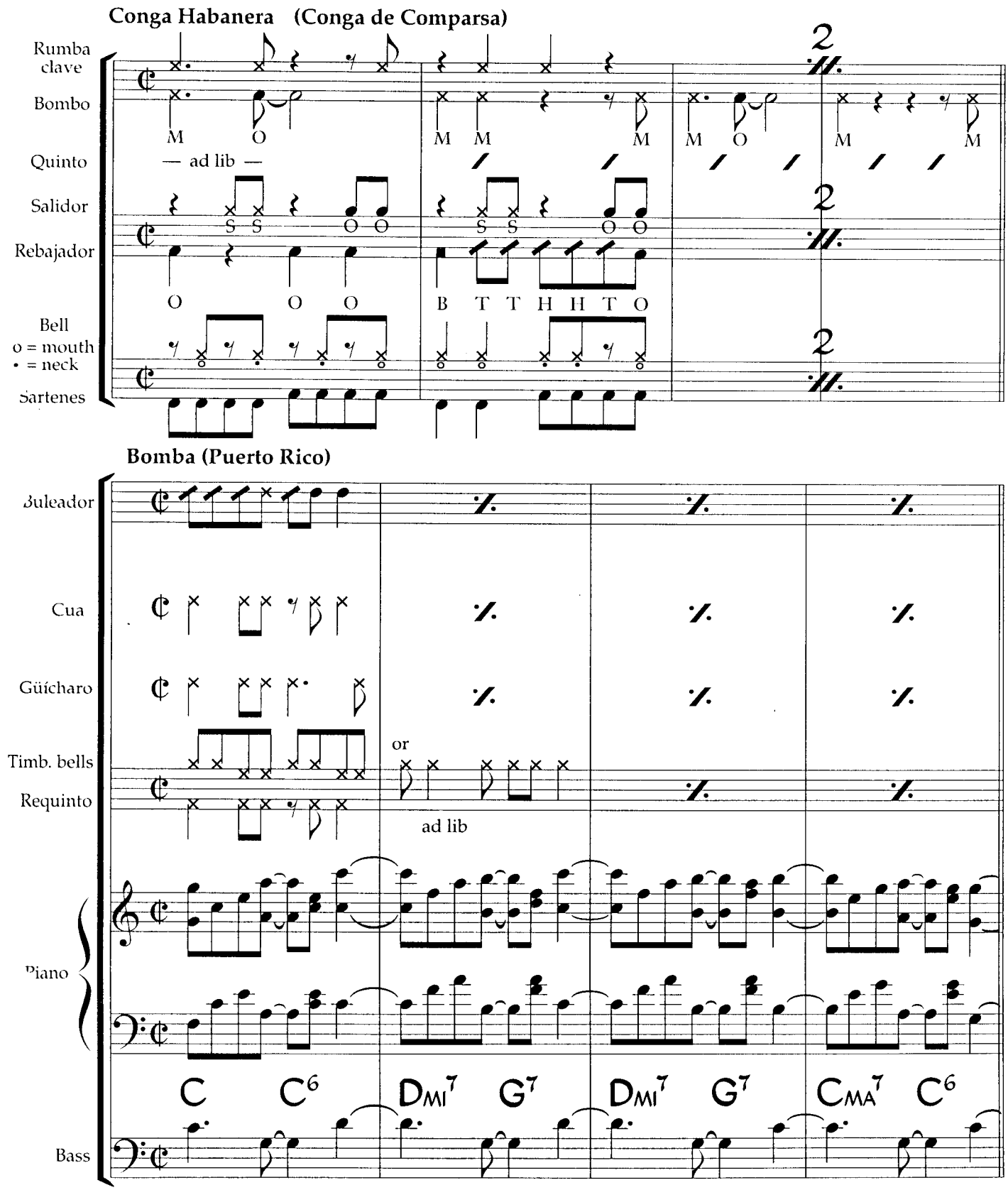


Afro

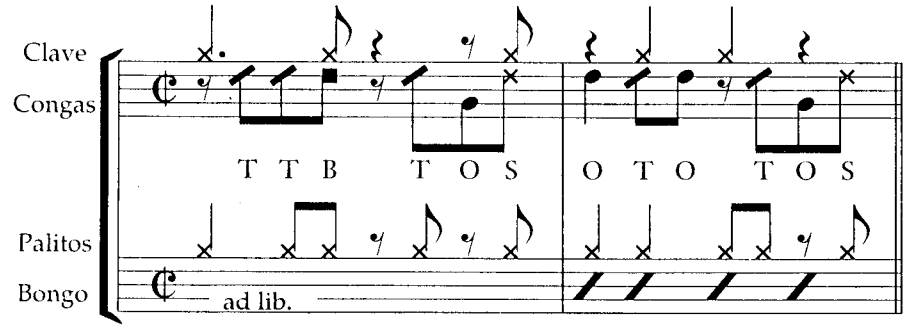


Güiro (ensemble)

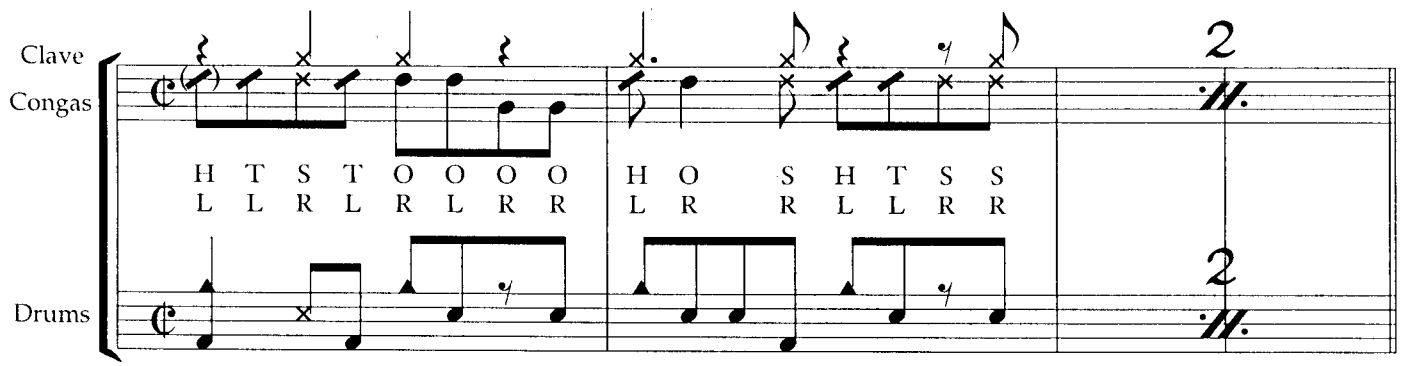



Conga Habanera (Conga de Comparsa)
Rumba clave
Bombo
Quinto
— ad lib —
Salidor
Rebajador
Bell
o = mouth
• = neck
Sartenes
M O
M M M
M O
M M
S S O O
S S O O
O O O
B T T H H T O
2
Bomba (Puerto Rico)
Buleador
Cua
Güícharo
Timb. bells
Requinto
or
ad lib
Piano
Bass
C C6 DMI7 G7 DMI7 G7 CMA7 C6

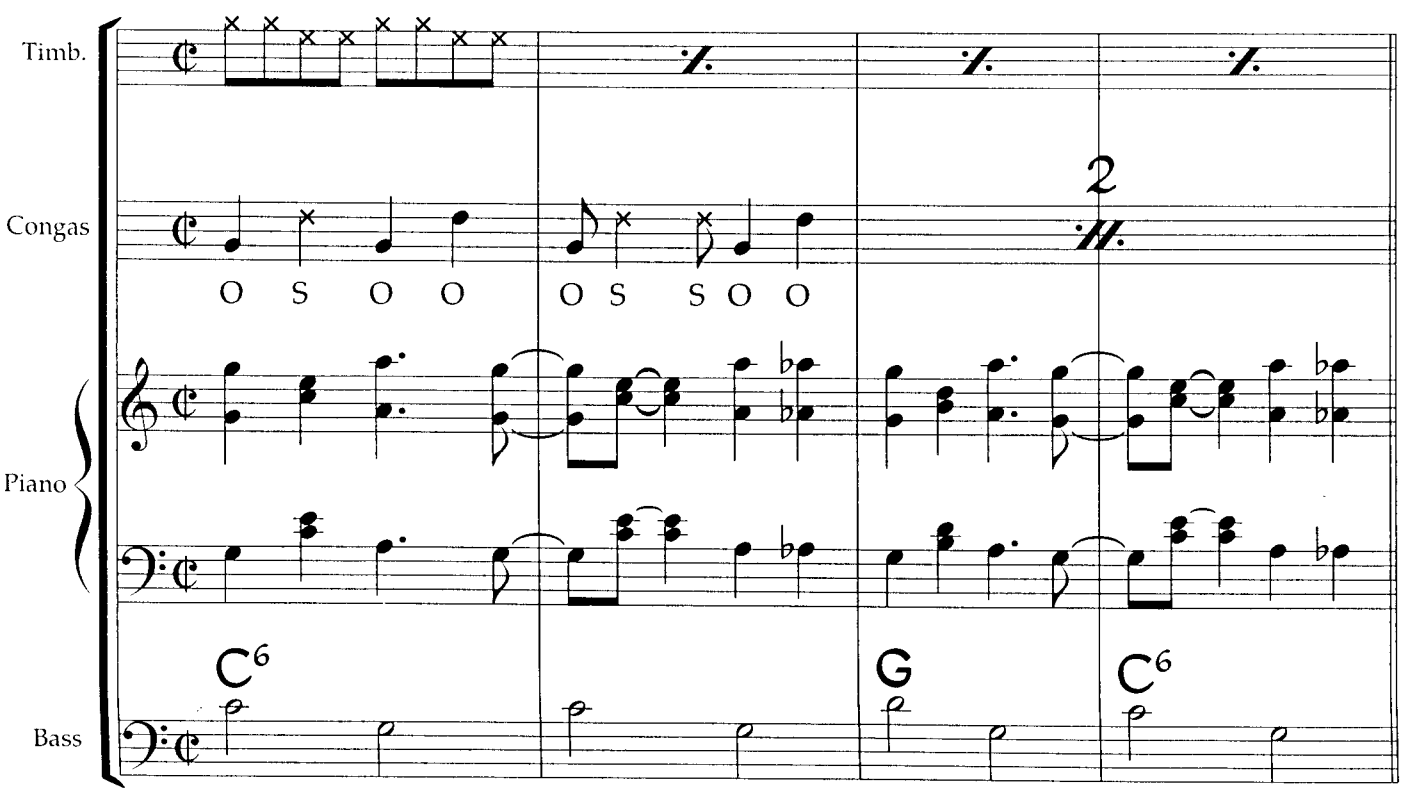
Guaguancó (ensemble)

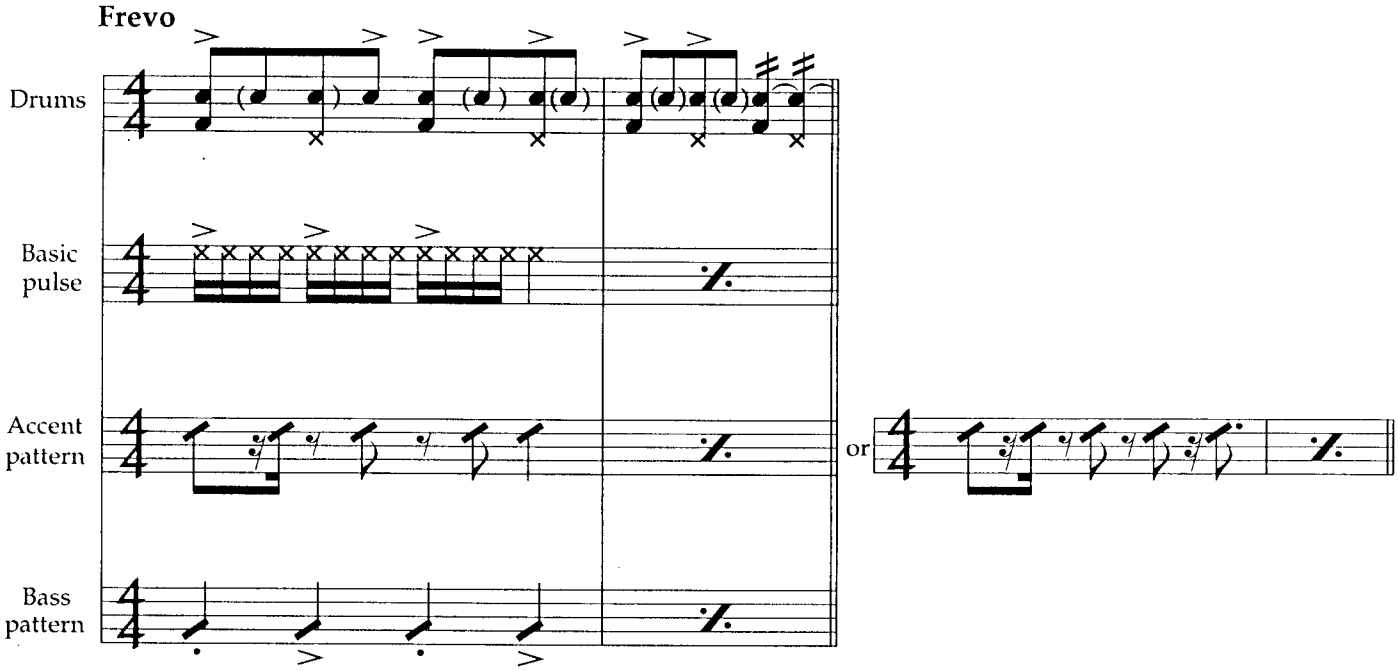


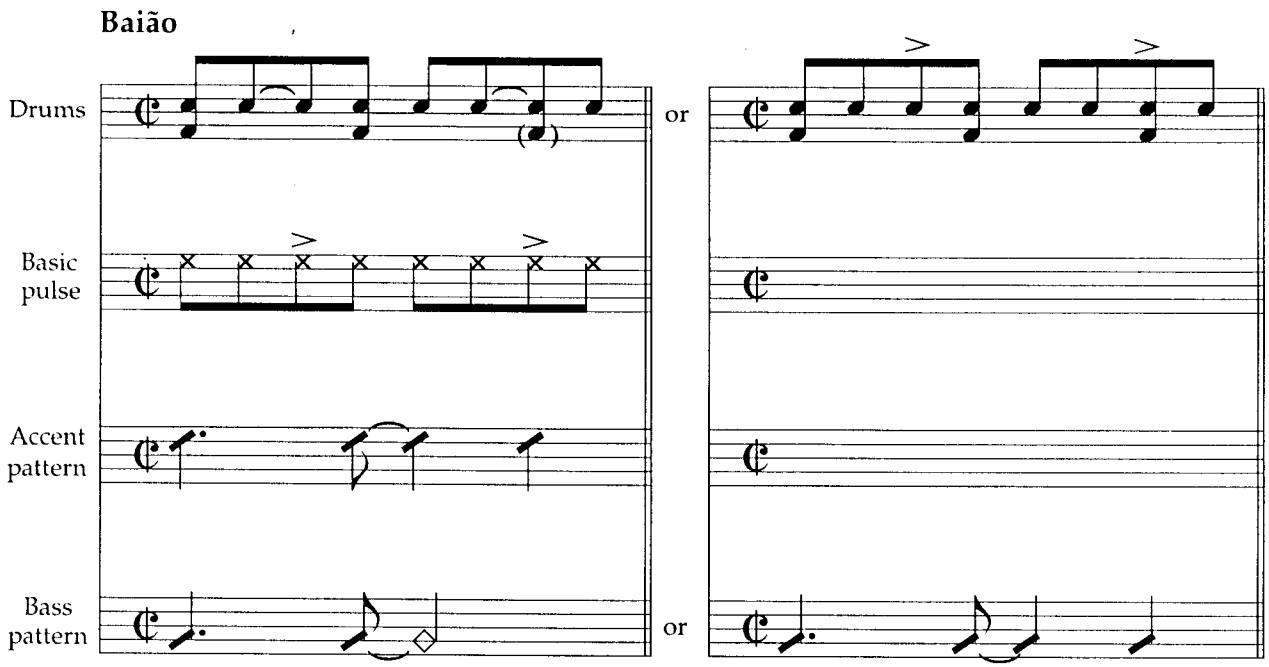
Songo
(2-3 Rumba Clave)

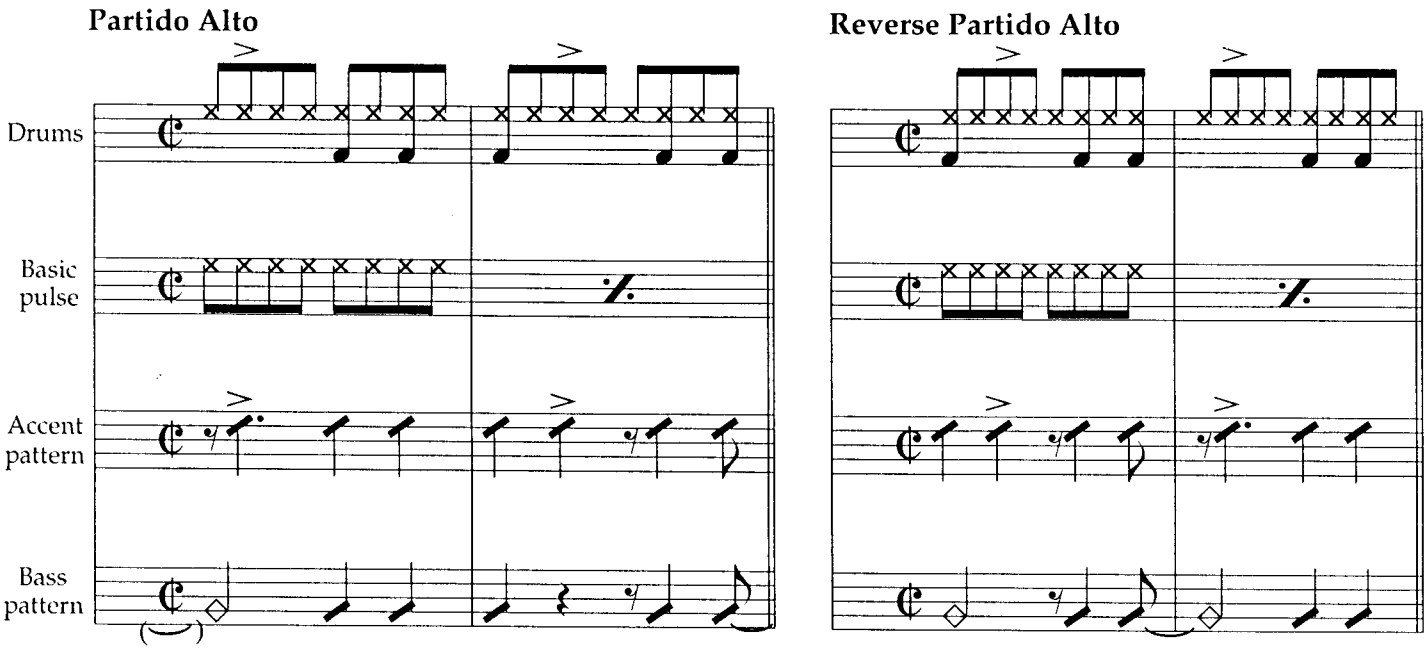


Plena (Puerto Rico) (ensemble)

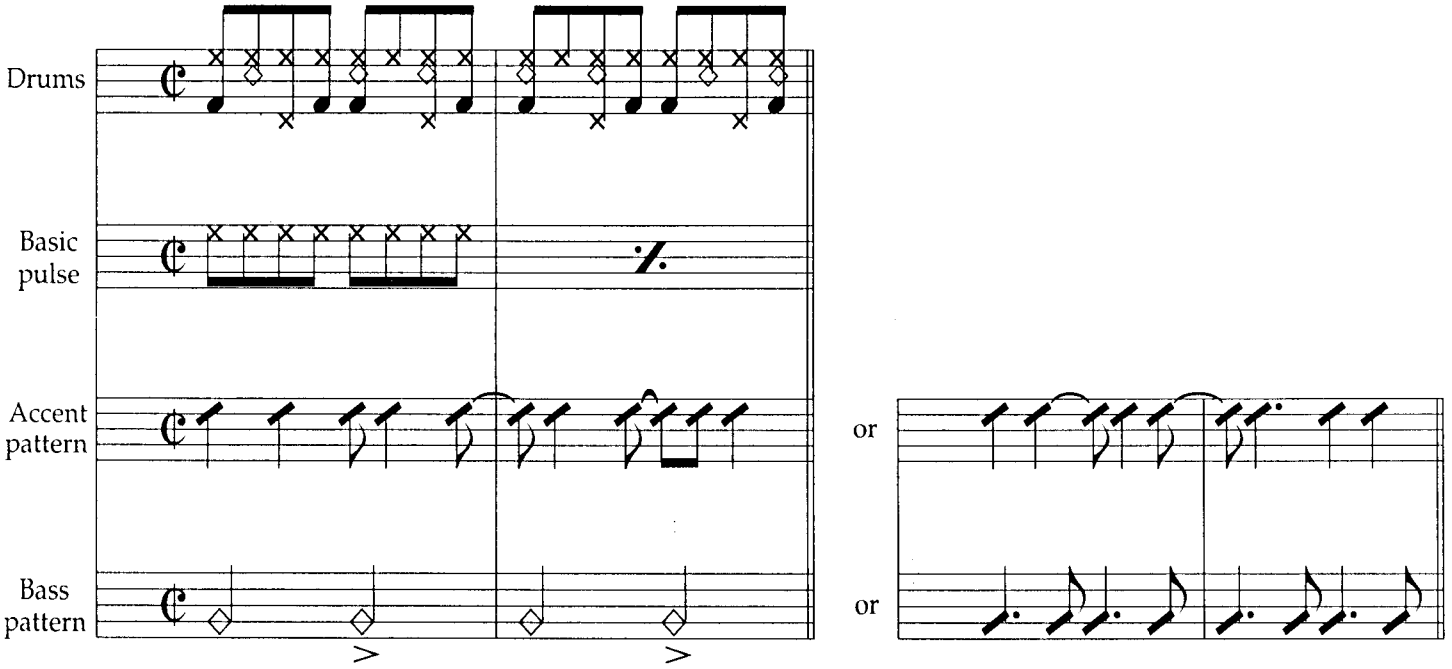



Frevo
Drums
Basic pulse
Accent pattern
Bass pattern
or

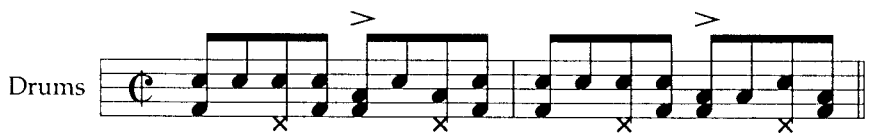

Baião
Drums
Basic pulse
Accent pattern
Bass pattern
or
or


Partido Alto
Reverse Partido Alto
Drums
Basic pulse
Accent pattern
Bass pattern

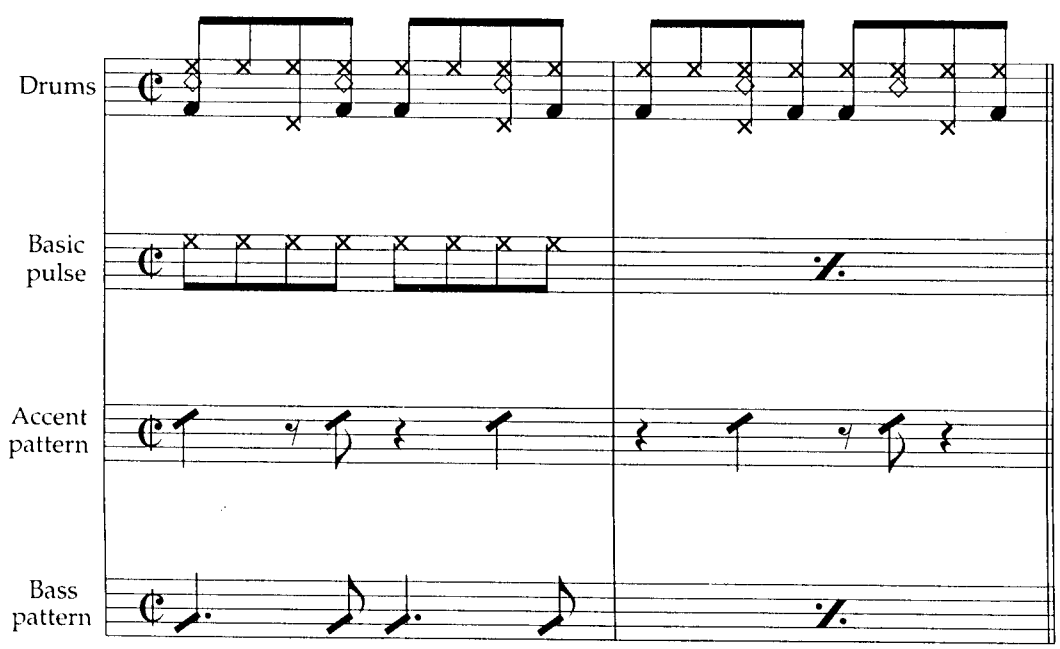
Samba



Samba de Carnaval (Batucada) (one of many possibilities)

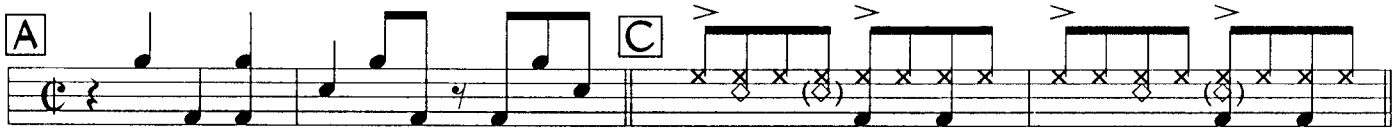


Bossa Nova



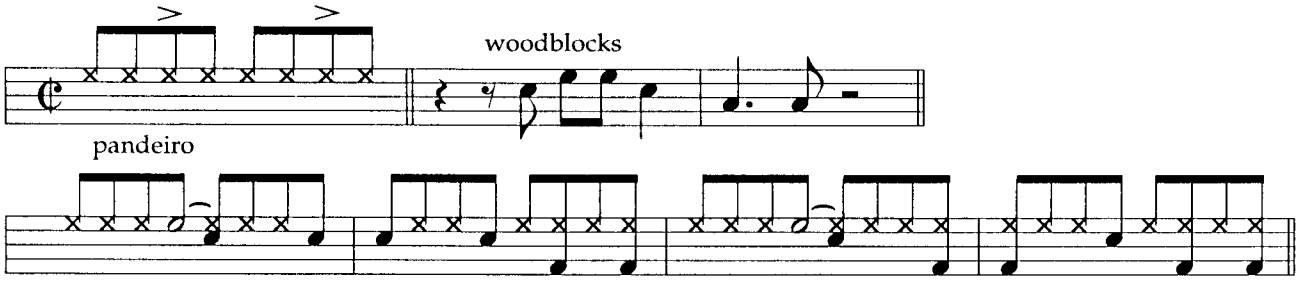
DRUM &/OR PERCUSSION PARTS FOR INDIVIDUAL TUNES

A Fonte Secou



A Nivel Dé

Full drums/percussion tacet till repeat. First time, light percussion only.

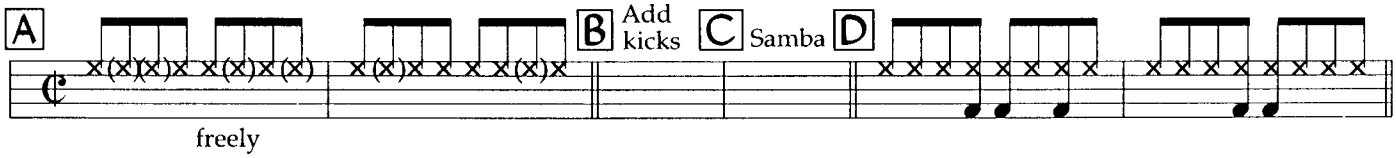


Aguardiente de Caña

Intro: Mambo A , C Son Montuno B , D Mambo Timbales add bell

E F Mambo G H Son Montuno I - K Mambo

Amazonia

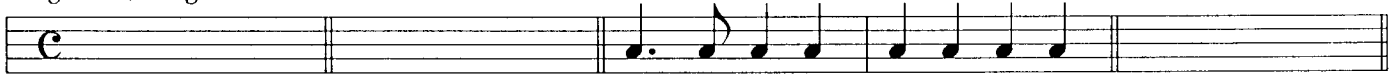


Anatelio

Batucada. Intro and Solos alternate 4 bars of Guaracha w/ 4 bars Batucada.

Arralué

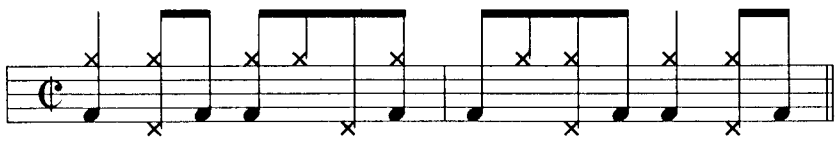
Intro/ M N Guaguancó, bongos ad lib. B Guaracha with maracas D perc. (Afro) F Mambo



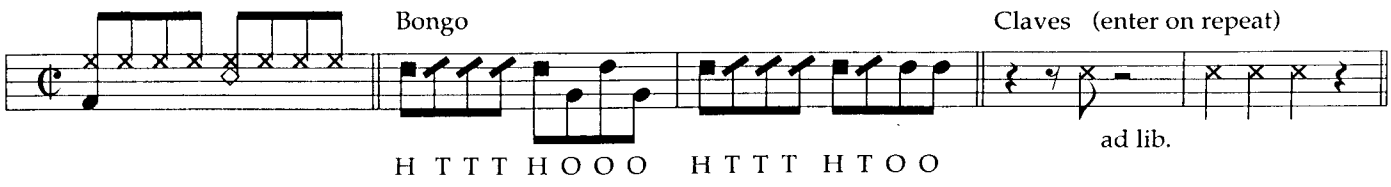
Atras de Nos

Intro: Batucada C Samba

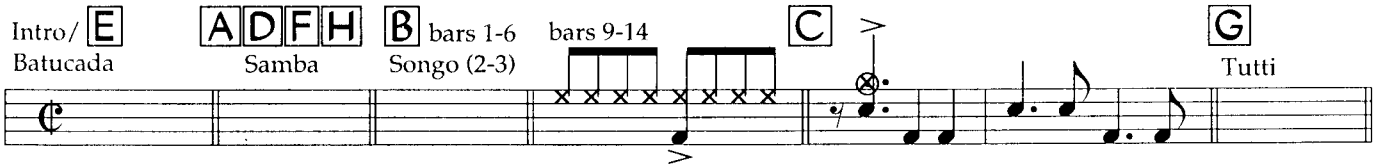
Bacchanal



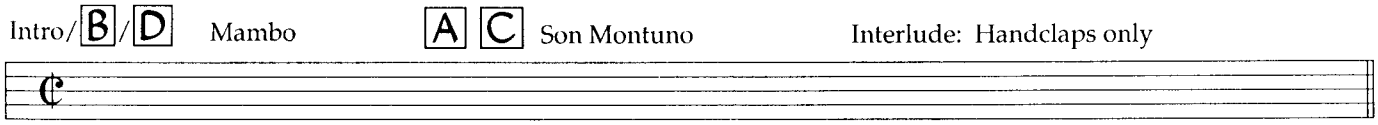
Bésame



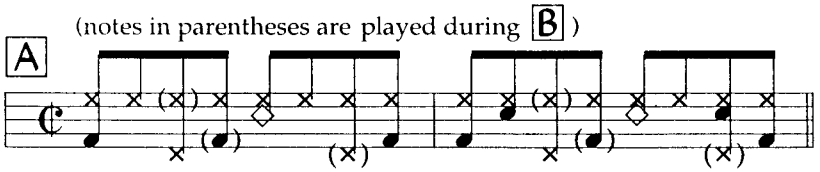
Brasileiro



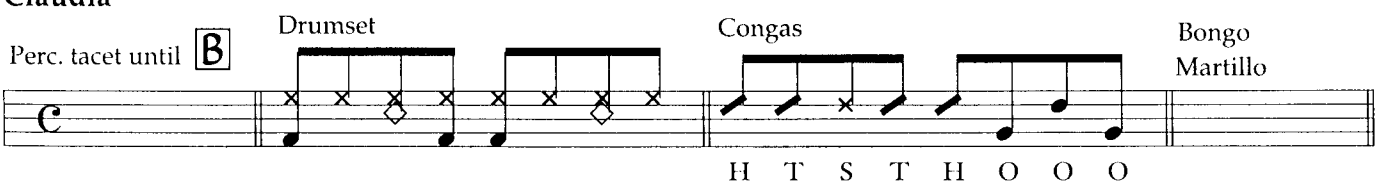
Building Bridges



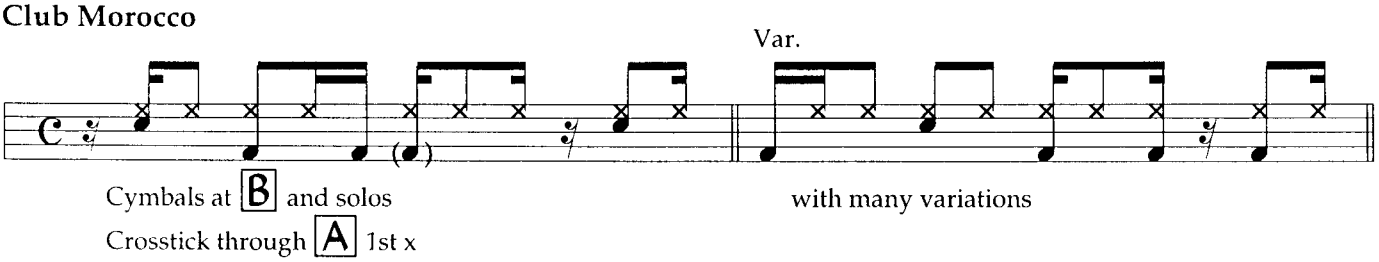
Cascade of the Seven Waterfalls



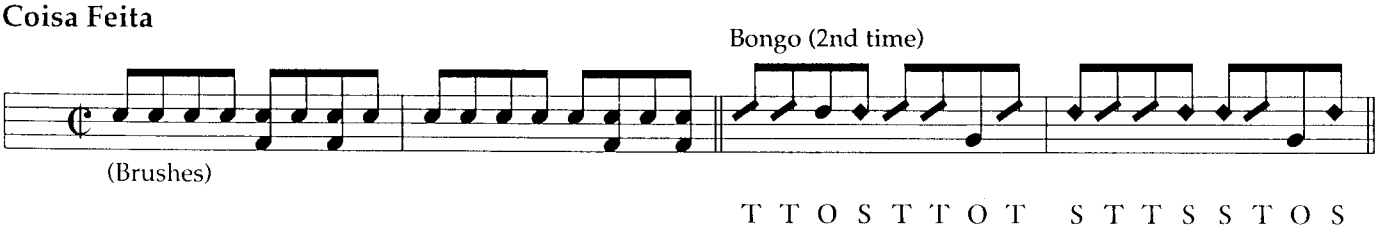
Claudia



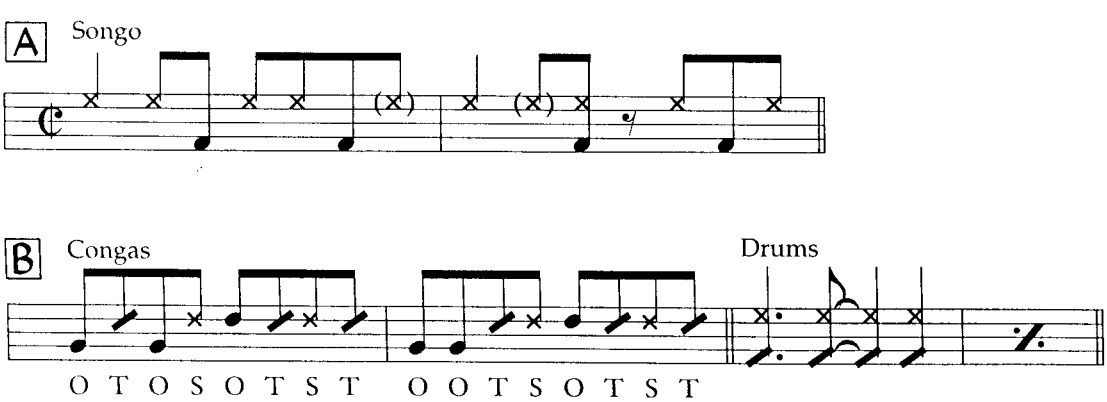
Club Morocco



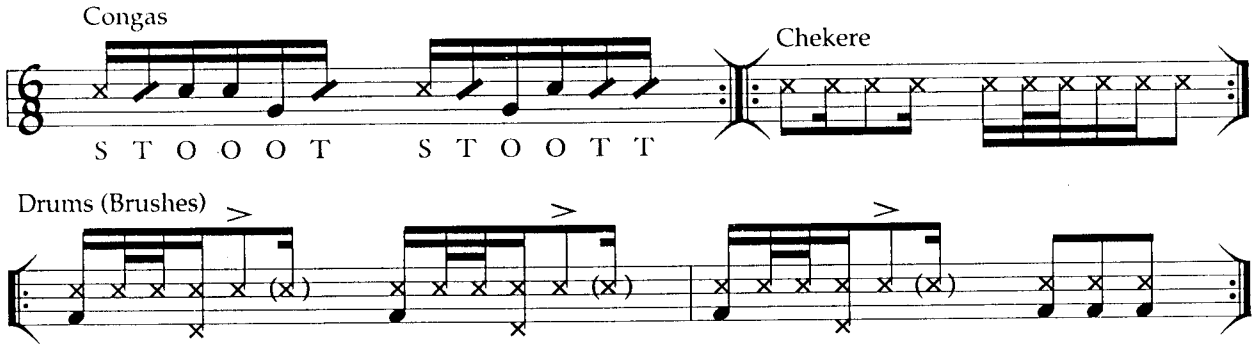
Coisa Feita



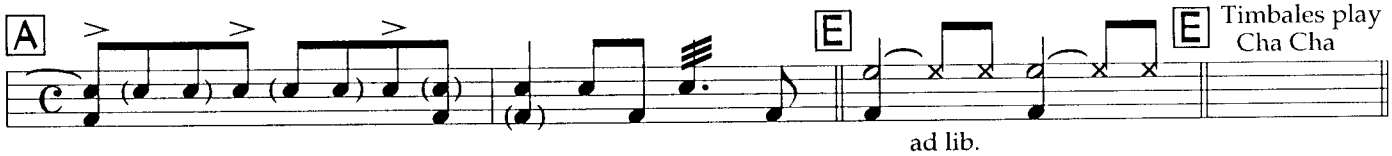
Cubanita



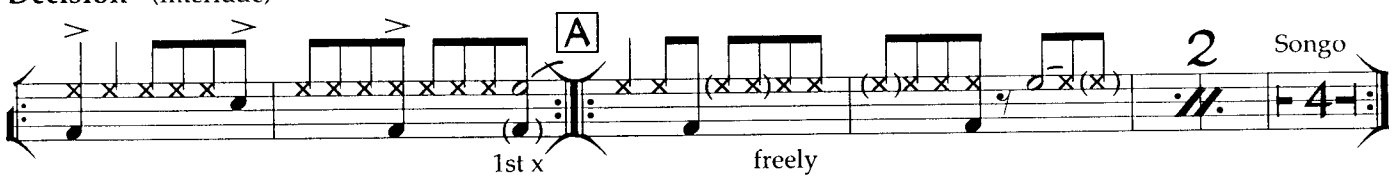
Curaçao



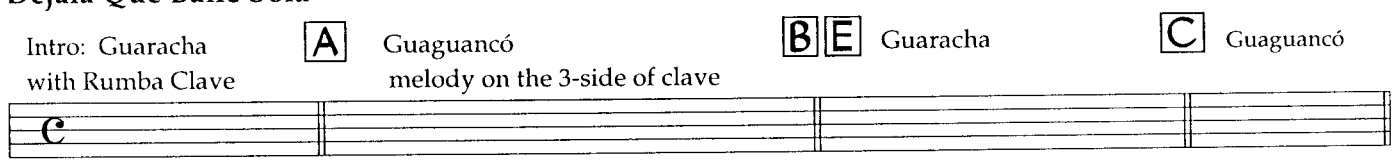
Danzón for my Father



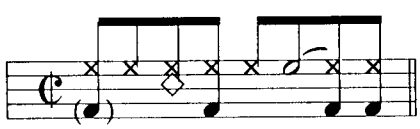
Decisión (Interlude)



Déjala Que Baile Sola

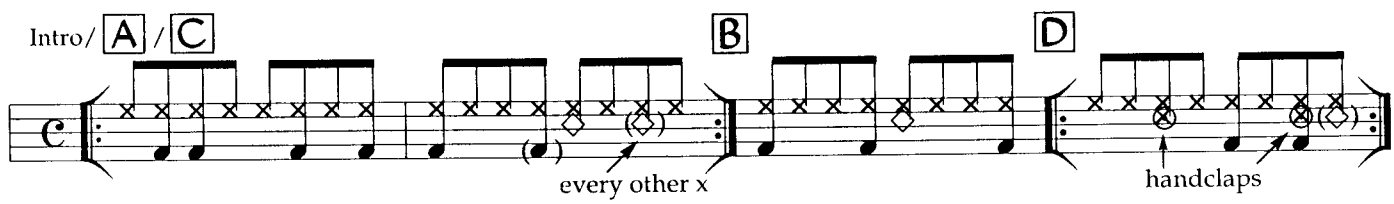


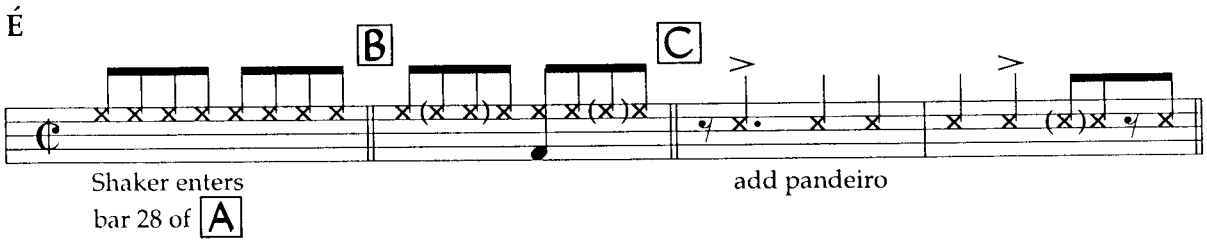
Dom de Iludir

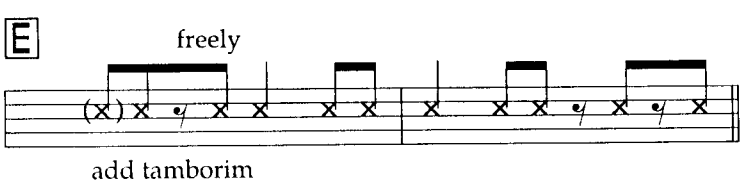


freely, with variation

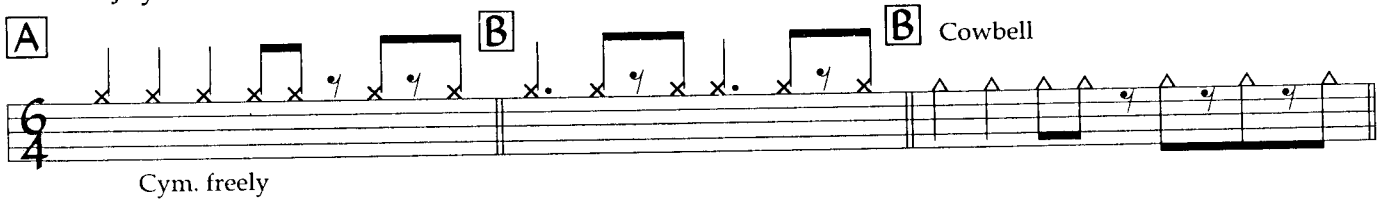
Don Quixote

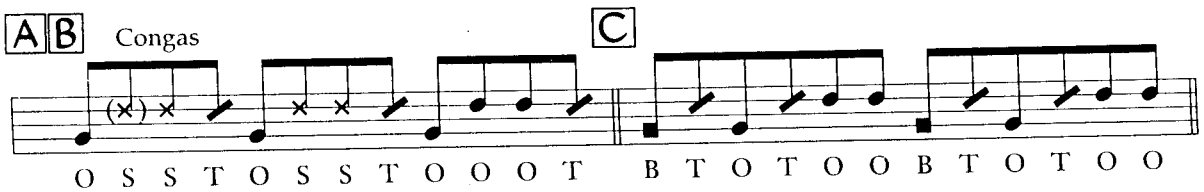




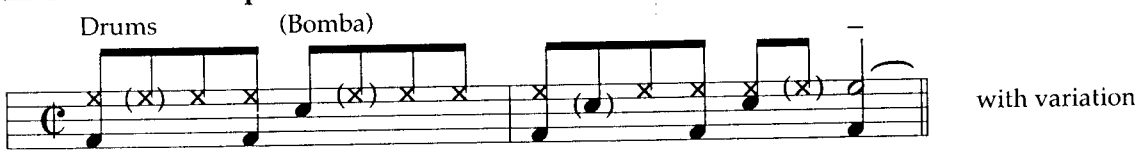


Eastern Joy Dance

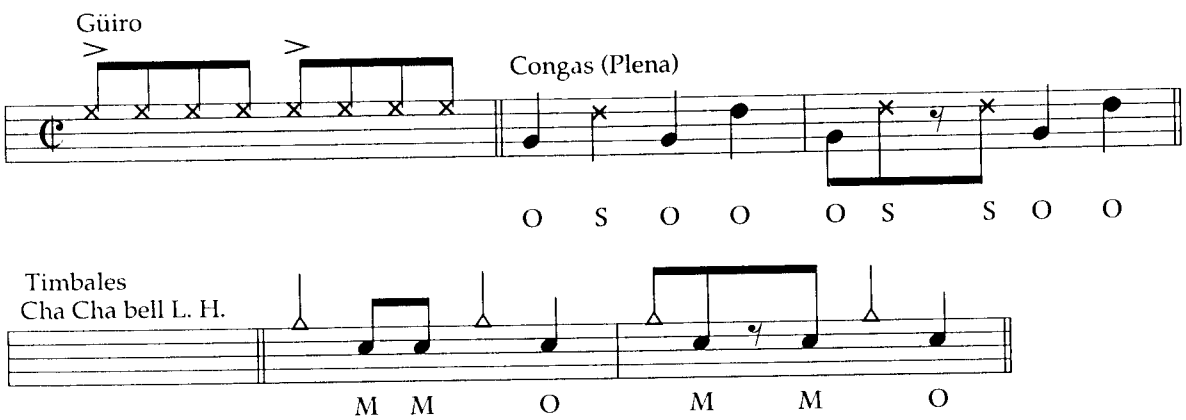




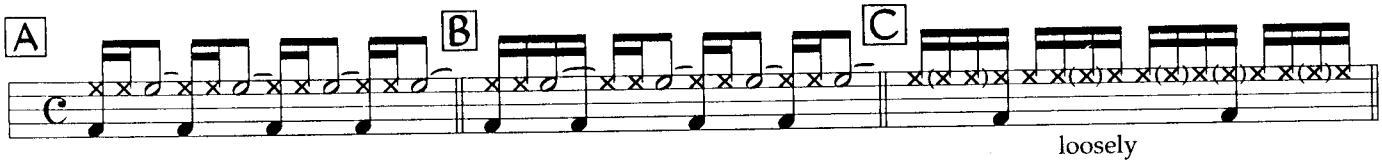
El Cantar Del Coquí



Elena Elena



Hannibal's Revenge



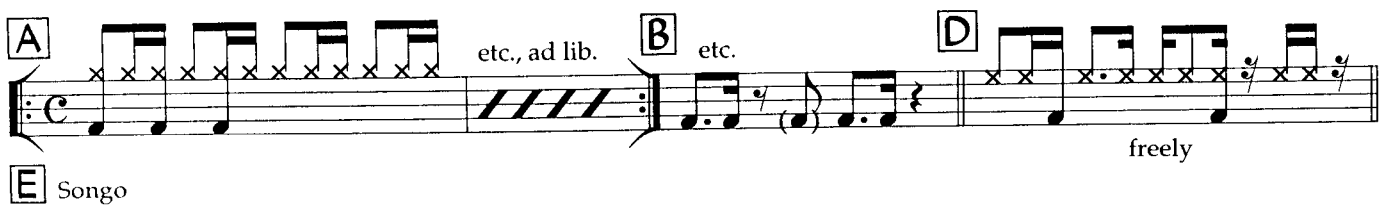
Jogral

A Partido Alto

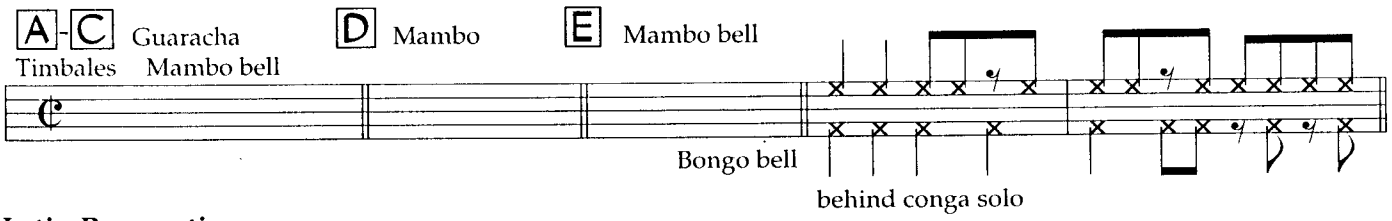
B Samba cross stick ad lib.

E Samba freely with variations

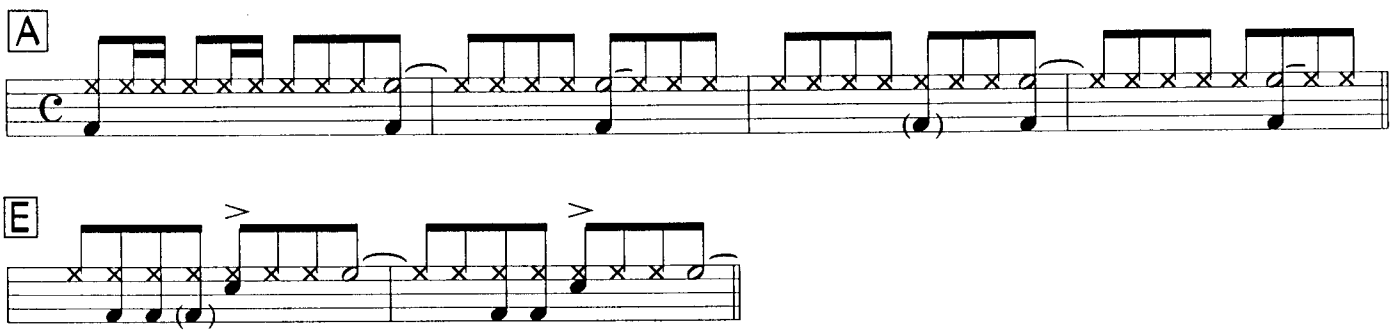
Kalinda



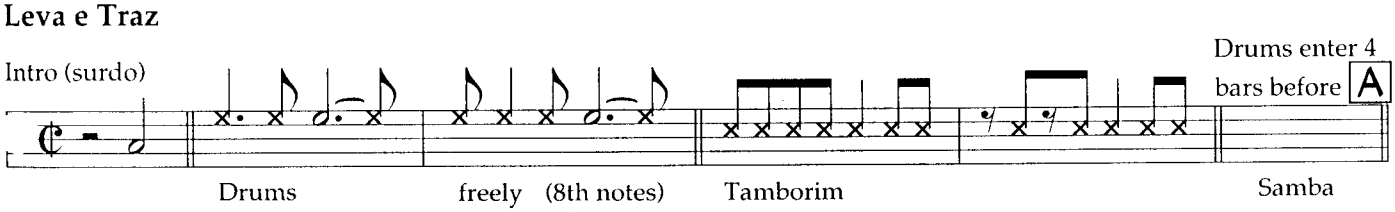
La Malanga



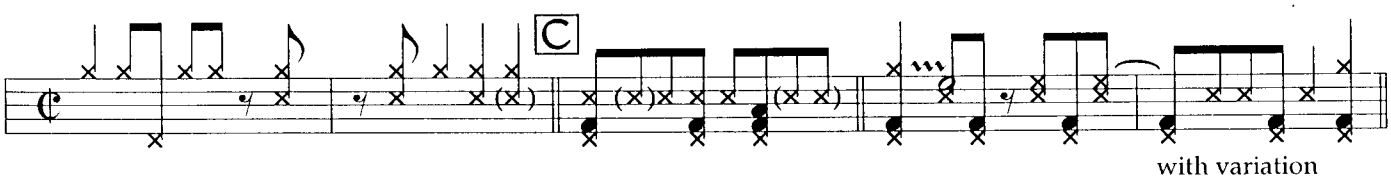
Latin Perspective



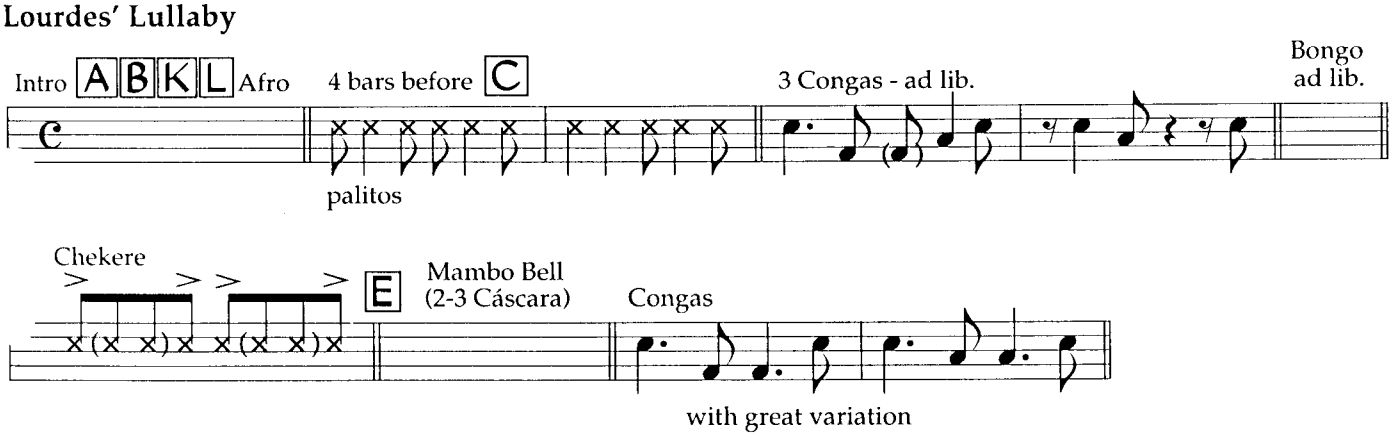
Leva e Traz



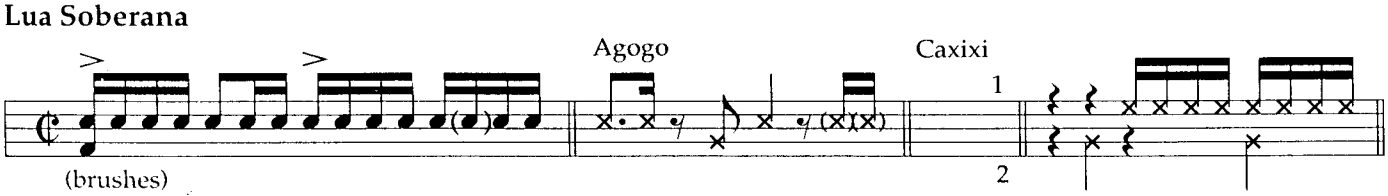
Lôro



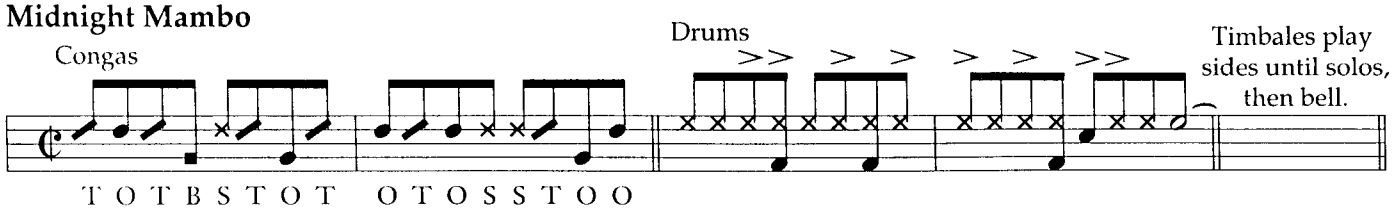
Lourdes' Lullaby



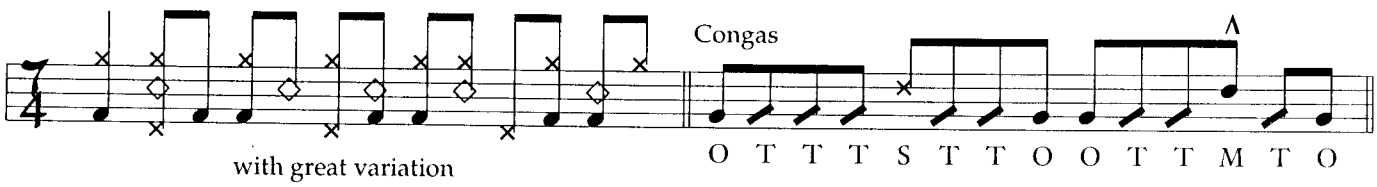
Lua Soberana



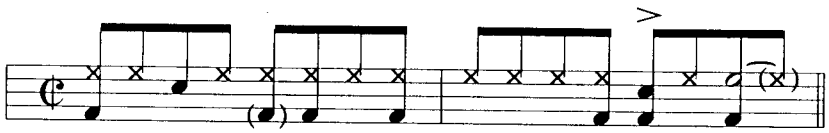
Midnight Mambo



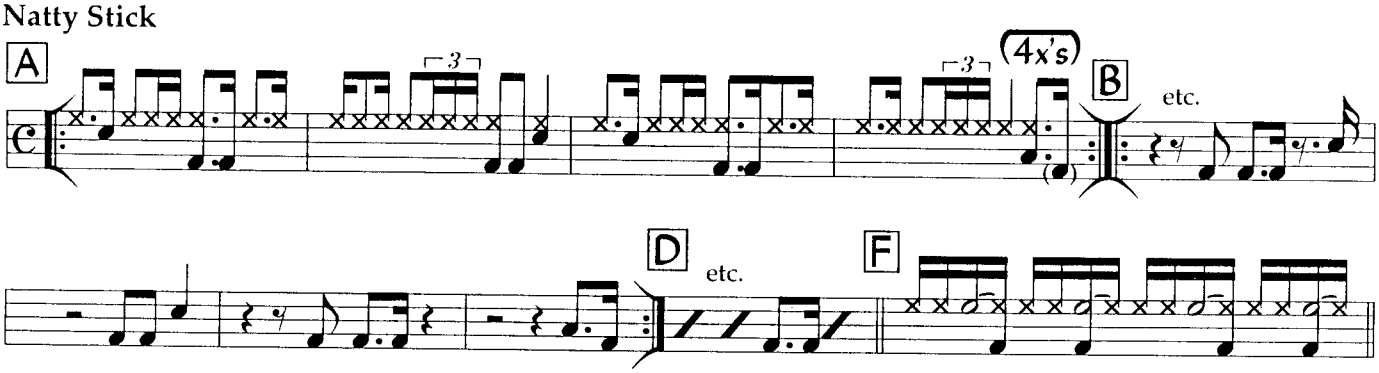
Mixing



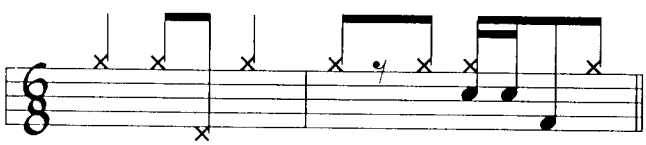
Muito Normal



Natty Stick

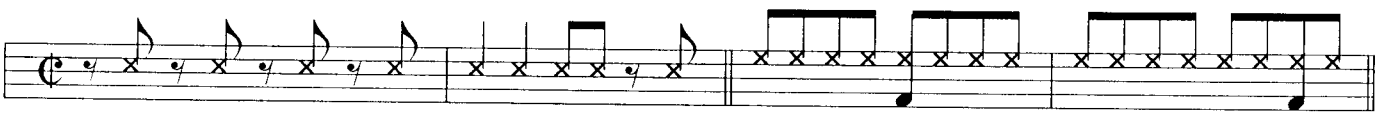


Novena

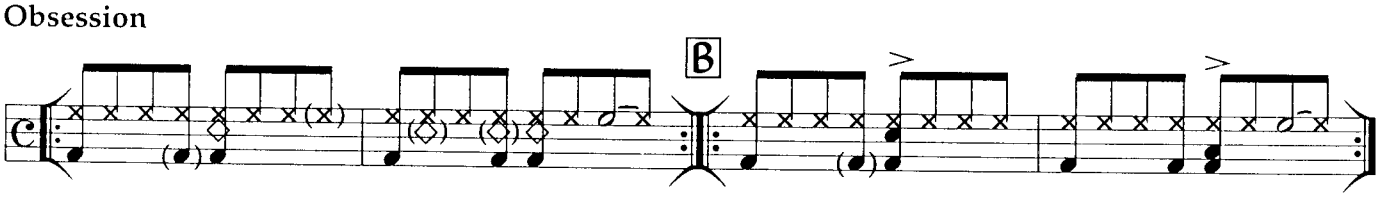


with great variation

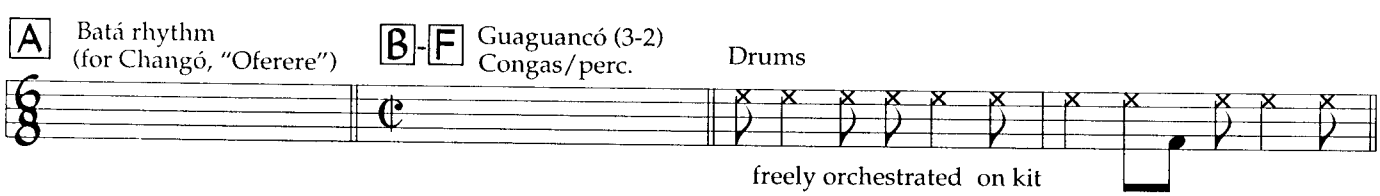
O Bêbado E A Equilibrista



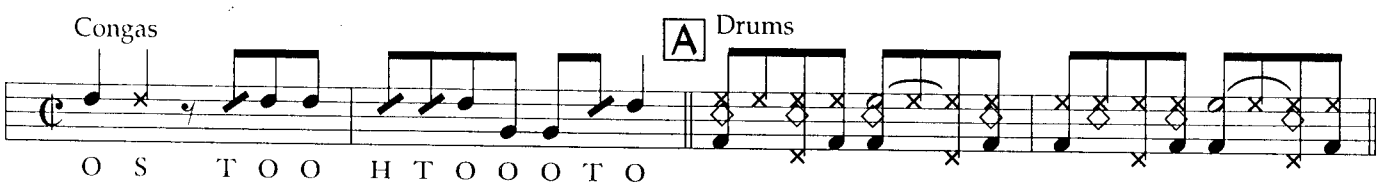
Obsession



Oferere

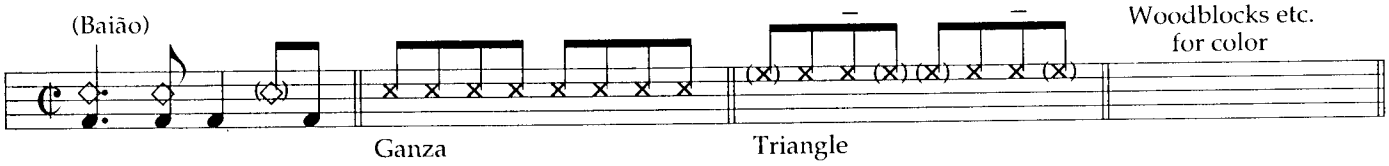


Paulistana

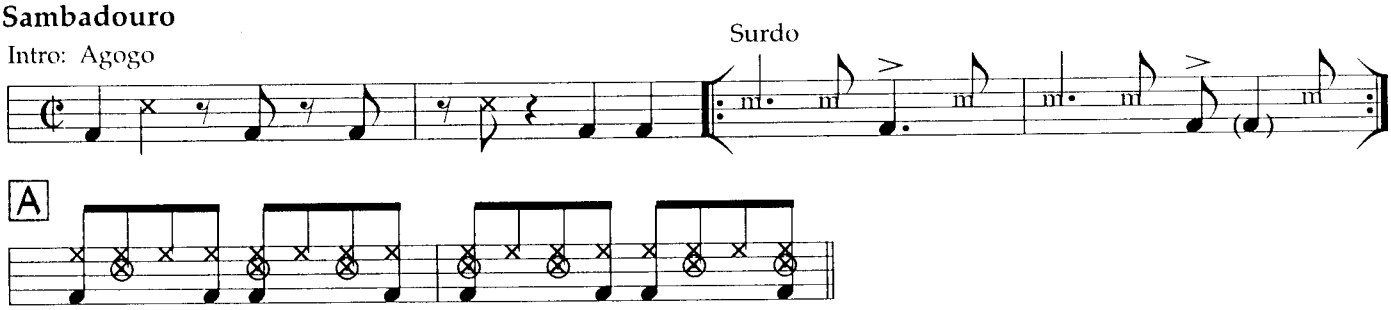


B /solos: add snare and cymbals (samba)

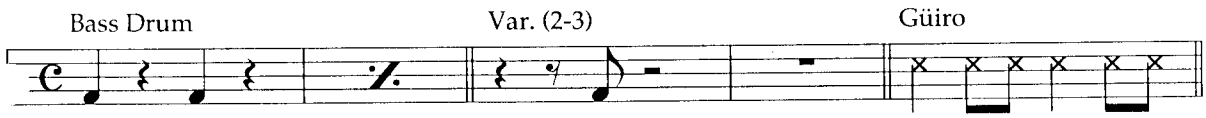
Ponteio



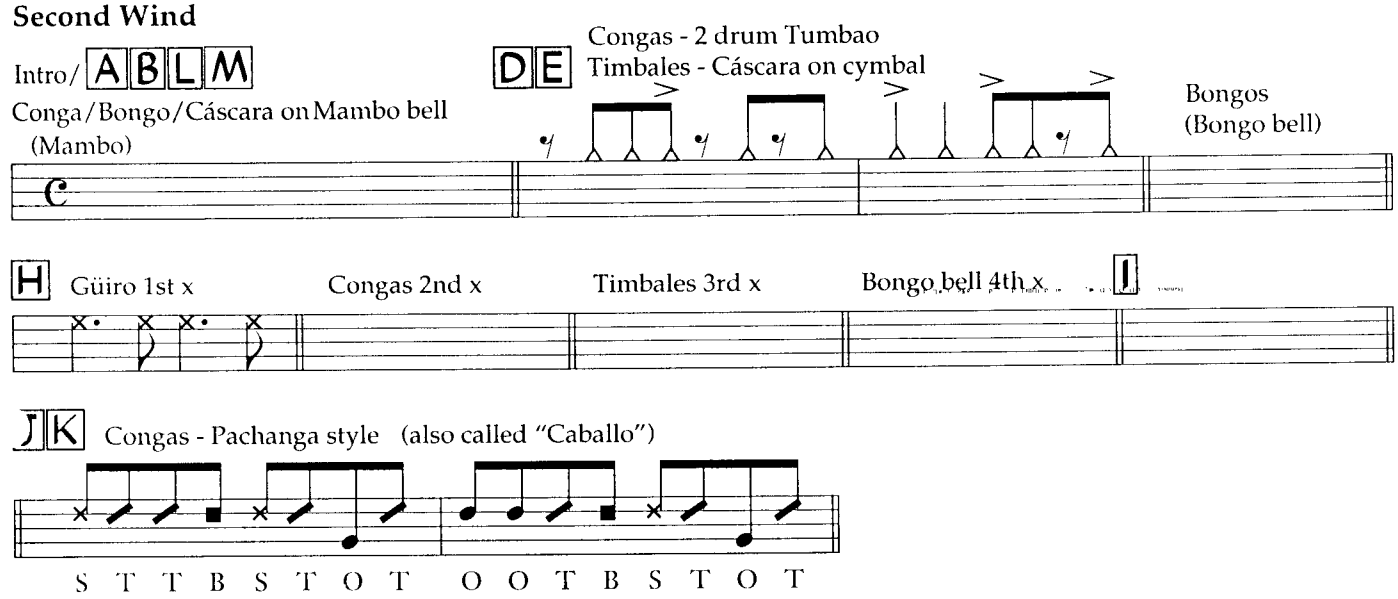
Sambadouro



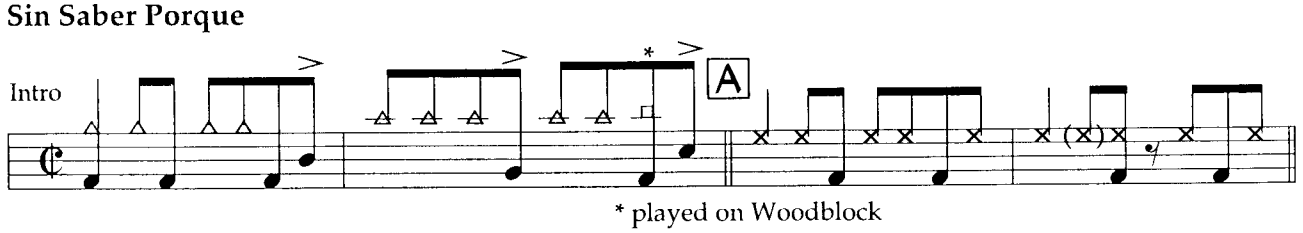
Sandunguera

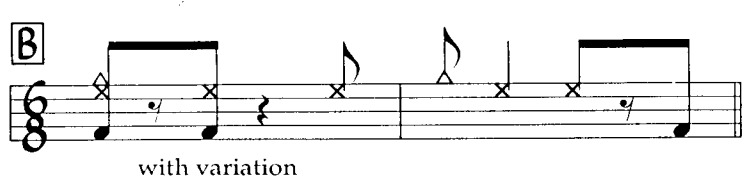


Second Wind

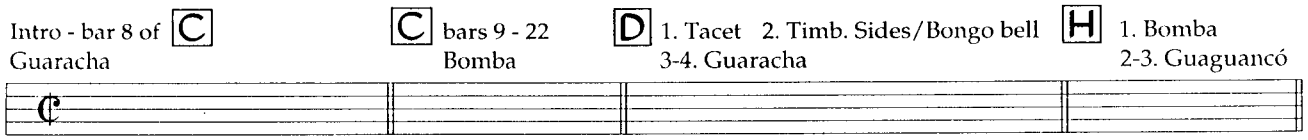


Sin Saber Porque

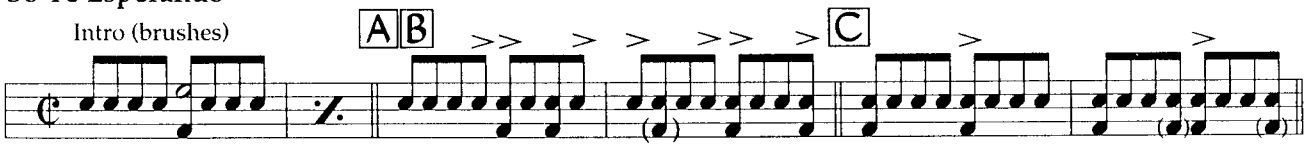




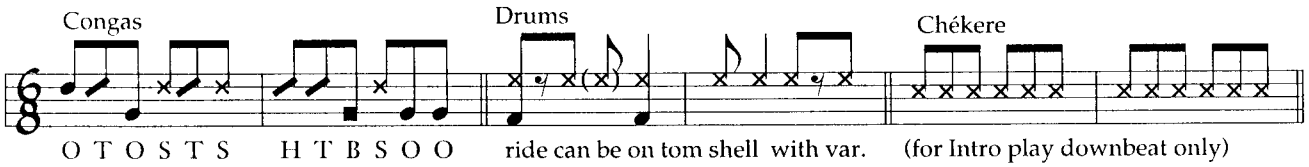
Sin Tu Cariño



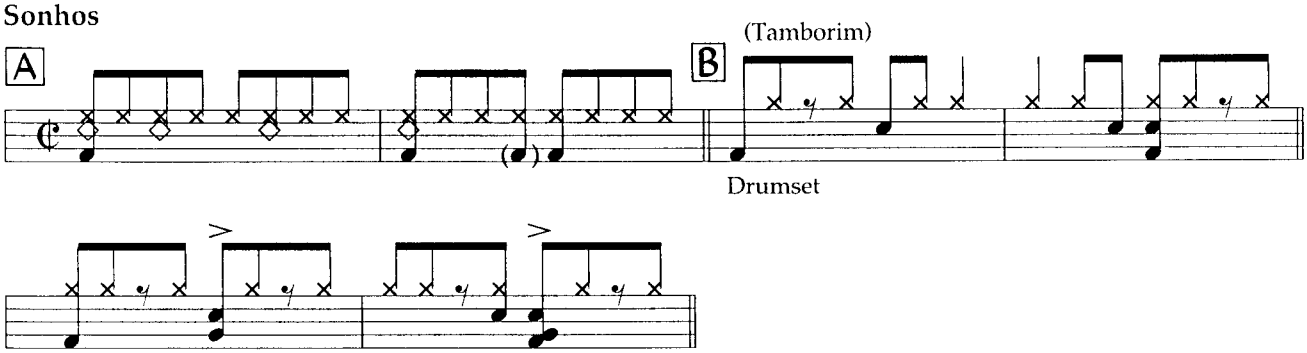
Só Te Esperando



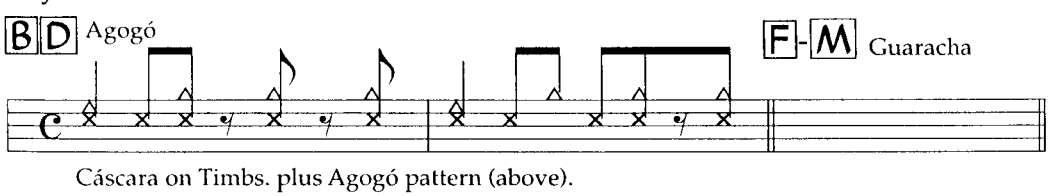
Song for Chano



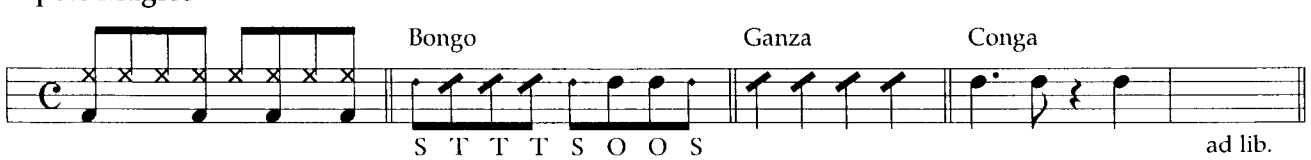
Sonhos



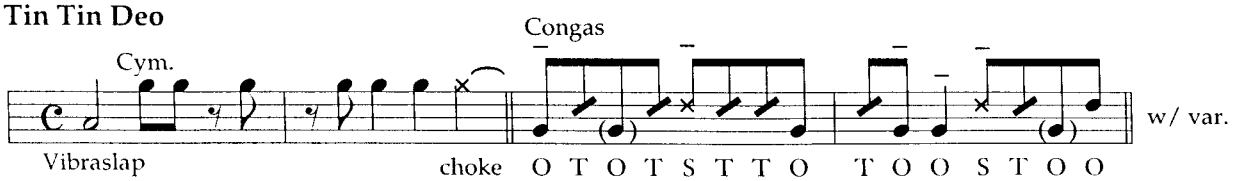
Soy Antillana



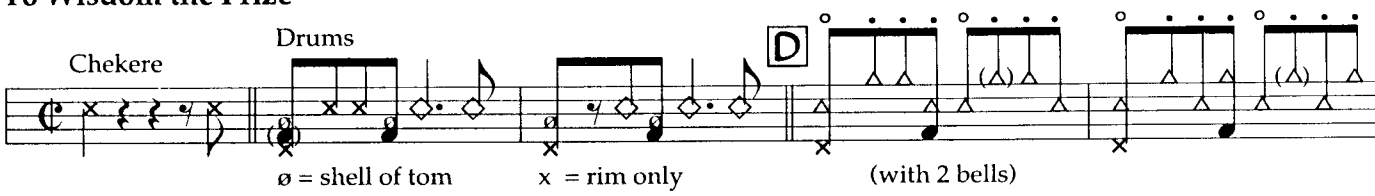
Tapete Mágico



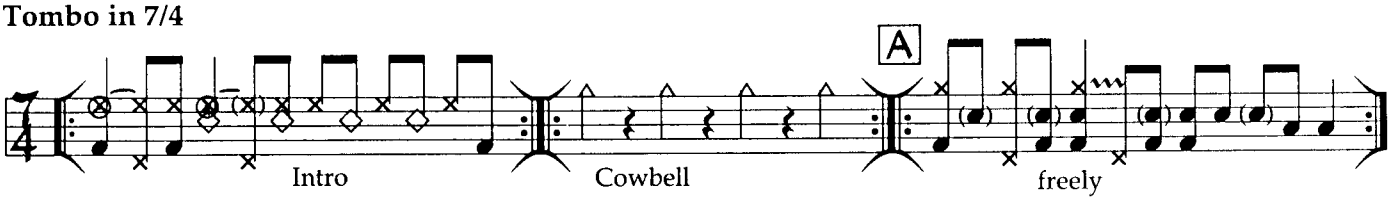
Tin Tin Deo

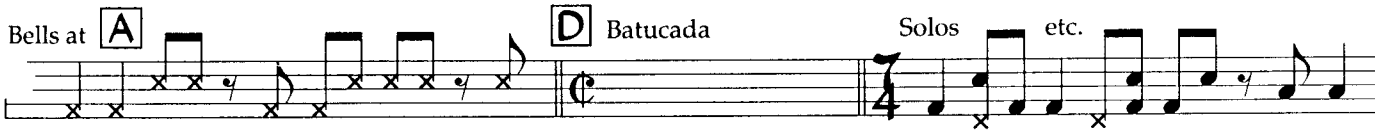


To Wisdom the Prize

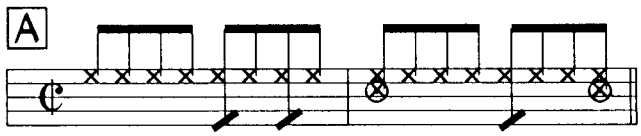


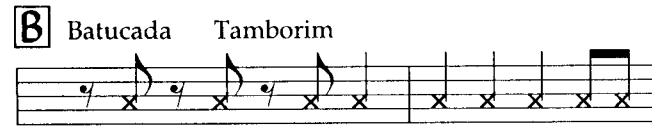
Tombo in 7/4





m Samba





Varadero Blues

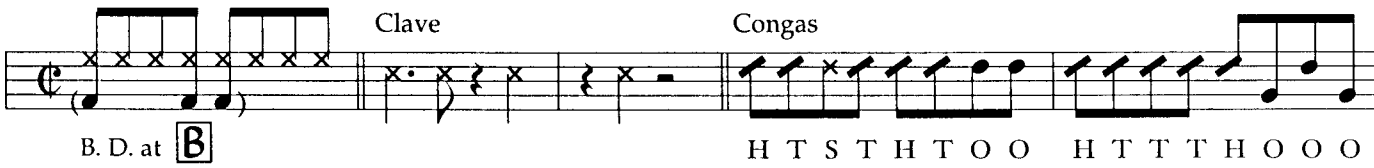
Intro - F Guaguancó G H Songo

Virgen de la Caridad

Intro: Batá / Son Montuno with Bongo bell (not on chart)

E-I Guaracha J Batá K Guaracha with Batá

Você É Linda



Appendix II - Sources

A Fonte Secou - Leny Andrade's "Luz Neon".
A Mí Qué - Johnny Pacheco's "Lo Mejor de Pacheco".
A Nivel De - João Bosco's "Odile Odilá".
Afro Blue - John Coltrane's "Live At Birdland".
Aguardiente de Caña - Ray Barretto's "Giant Force". (One of the greatest Latin albums of all time).
Almendra - Orquesta Aragón's "Danzones De Ayer Y De Hoy"
Alonzo - Cal Tjader's "Compact Jazz"
Amantes - "Louis Ramírez & Super Banda".
Amazonia - Ana Caram's "Amazonia".
Amor - Ivan Lins' "Doce Presenca".
Amor Artificial - Ray Barretto's "The Rhythm Of Life". (Great arranging by Oscar Hernández).
Anatelio (The Happy People) - Airto's "The Colors Of Life", Cannonball Adderley's "The Happy People",
Angoa - Arcaño Y Sus Maravillas' "De Nuevo El Monarca"
Aparecida - Ivan Lins' "Somos Todos Iguais Nesta Noite"
Aquarela Do Brasil (a.k.a. Brazil) - Published sheet music, Gal Costa's "Aquarela Do Brasil", Toots Thielmans & Elis Regina's "Aquarela", João Gilberto's "Brazil".
Aqui, Oh! - Composer's lead sheet. Toninho Horta's "Durango Kid 2".
Arallué - Ray Barretto's "Giant Force".
Armando's Rumba - Composer's lead sheet. Chick Corea's "My Spanish Heart".
Atras De Nos - Richard Boukas' "Amazonia". (Available through Brasil CDs).
Bacchanal - Kenny Barron's "Sambao".
Baía (Bahia) - Published sheet music. Stan Getz & Charlie Byrd's "Jazz Samba", Mel Torme's "Olé Torme", John Coltrane's "Bahia".
Bailando Así - Irakere's "Bailando Así" and "The Legendary Irakere in London".
Basta De Clamares Inocência - Elis Regina's "Essa Mulher".
Bemba Colorá - The Fania All-Stars with Celia Cruz' "Live at Yankee Stadium - Volume 2".
Bésame - Leila Pinheiro's "Alma".
Bésame Mucho - Published sheet music, Leila Pinheiro's "Olho Nu", João Gilberto's "Amoroso", Nat 'King' Cole's "The Trio Recordings", Wes Montgomery's "Boss Guitar".
Bilongo - Tito Rodriguez' "Estoy Como Nunca".
Bomba de Corazón - Eddie Palmieri's "Palo Pa' Rumba".
Brasileiro - Composer's lead sheet. Ray Obiedo's "Sticks And Stones".
Bruca Maniguá - Abelardo Barroso and Orquesta Sensación's "Bruca Maniguá".
Building Bridges - Composer's lead sheet. Memo Acevedo's "Building Bridges".
Cachita - Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón".
Camaleón - Rubén Blades' "Caminando".
Camina Y Prende El Fogón - Conjunto Chappotín's "Tres Señores del Son".
Capullito de Alelí - (*Traditional*). Trio Matamoros' "Trio Matamoros 1928-1939", Barbarito Diez' "Así Bailaba Cuba, Vol. 2" (with Antonio María Romeu's Orchestra), Emiliano Salvador's "Ayer Y Hoy" (instrumental version).
Cascade Of The Seven Waterfalls - Azymuth's "Cascades".
Cha-Cha-Chá (a.k.a. Calzada de Cerro) - Tito Puente's "Goza Mi Timbal".
Changüirí - "The Puerto Rico All-Stars" and "The Latin Real Book Sampler CD"
Claudia - Paquito D'Rivera on "United Artists of Messidor" (compilation), Irakere's "The Best of Irakere" and "Live at Ronny Scott's"
Club Morocco - Azymuth's "Cascades".
Coisa Feita - João Bosco's "Odile Odilá", Simone's "Delirios, Delicias", Toots Thielman's "Brazil Project"
Come With Me - Tania Maria's "Come With Me" and "The Real Tania Maria: Wild!"
Compadre Pedro Juan - Viloria Y Conjunto Cibaeño's "Ultimas Grabaciones", Wilfrido Vargas' "Merengues Instrumentales"
Contigo En La Distancia - Olga Guillot's "La Verdadera Historia Musical"
Cubanita - Composer's lead sheet. Victor Mendoza's "This Is Why"
Curaçao - Clare Fischer's "Tjaderama".
Dame Un Cachito Pa' Huelé - Arsenio Rodríguez' "El Sentimiento de Arsenio"
Danzón For My Father - Composer's lead sheet. Dave Valentín's "Tropic Heat".
Decisión - Composer's lead sheet. Seis Del Solar's "Decisión"

Déjala Que Baile Sola - "Louis Ramirez & Super Banda".
Déjala Que Siga Andando - Orquesta Batachanga's "La Nueva Tradición"
Déjame Soñar - Tito Puente's "The Mambo King - 100th LP" and "The Latin Real Book Sampler CD"
Dile a Catalina - Irakere's "Homenaje a Benny Moré" and "Exuberancia"
Dime Tú Que Lo Sabes - Issac Delgado's "Con Ganas".
Dom De Iludir - "Brasil MPB - Nana Caymmi".
Don Quixote - Milton Nascimento's "Miltons".
E' - Gonzaguinha's "E' " and "The Latin Real Book Sampler CD"
Eastern Joy Dance - Tito Puente's "Mambo Diablo" and "The Latin Real Book Sampler CD"
Echale Salsita - (*Traditional*) Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
El Agua Del Claveltio - Johnny Pacheco's "Lo Mejor de Pacheco"
El Cantar del Coquí - The Puerto Rico All-Stars' "Los Profesionales" and "The Latin Real Book Sampler CD"
El Manisero - (*Traditional*) Orquesta Casino de la Playa's "Memories of Cuba", Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón"
Elena, Elena - Manny Oquendo & Libre's "Ritmo, Sonido Y Estilo". (Classic recording!)
Encántigo - The Fania All-Stars' "Committment".
Entrégate - Composer's lead sheet. Seis Del Solar's "Decision".
Estoy Como Nunca - Manny Oquendo & Libre's "Ritmo, Sonido Y Estilo".
Flight To Jordan - Tito Puente's "The Golden Latin Jazz All-Stars - In Session".
Flor De Lis (a.k.a. Upside Down) - Djavan's "A Voz, O Violão, A Música De Djavan", Kenia's "What You're Looking For"
Frenesí - Published sheet music. Mel Torme's "Olé Torme", "Anita O'Day Sings the Winners", Buddy Collette's "Man of Many Parts", "Gerry Mulligan at Storyville".
Frevo - Egberto Gismonti & Academia De Danças' "Sanfona", Egberto Gismonti's "Solo"
Guararé - Ray Barretto's "Tomorrow: Barretto Live".
Hannibal's Revenge - Composer's lead sheet. Andy Narell's "The Hammer"
Indestructible - Ray Barretto's "Indestructible".
Indiferencia - Ray Barretto's "The Rhythm Of Life".
Jogral - Airto & Flora Purim's "Humble People", Djavan's "Seduzir", Soledad Bravo's "Volando Voy"
Juan Pachanga - The Fania All-Stars' "Perfect Blend".
Kalinda - Composer's lead sheet. Andy Narell's "Down The Road" and "The Latin Real Book Sampler CD"
La Charanga - José Fajardo's "Selecciones Clásicas"
La Comparsa - (*Traditional*) Paquito D'Rivera from "United Artists of Messidor" (compilation), Orquesta Aragón's "La Original Orquesta Aragón de Cuba: 20 Exitos"
La Esencia del Guaguancó - Johnny Pacheco's "La Perfecta Combinación - with Pete 'El Conde' Rodríguez"
(Se Acabó) La Malanga - Eddie Palmieri's "The Best Of Eddie Palmieri".
La Patria Del Son - Composer's lead sheet. The Machete Ensemble's "Machete".
La Vida Es Un Sueño - Arsenio Rodriguez' "Montuneando 1946-50" , Emiliano Salvador's "Ayer Y Hoy"
Lágrimas Negras - (*Traditional*) Trio Matamoros' "20 Exitos Originales de Trio Matamoros", Adalberto Alvarez' "Adalberto Alvarez y su Son"
Lamento Borincano - Published sheet music. Conjunto Libre's "Con Salsa, Con Ritmo, Vol.1", Barbarito Diez' "Don Barbarito Diez Y La Orquesta De Antonio Maria Romeu"
Latin Perspective - Composer's lead sheet. Daniel Ponce's "Changó Te Llama".
Leva E Traz (Elis) - Ivan Lins' "Awa Yiô".
Linda Chicana - Tito Puente's "El Rey"
Lo Que Siento Es Le Lo Ley - NG La Banda's "En La Calle".
Lo Que Va a Pasar - Irakere's "The Legendary Irakere in London"
Look To The Sky - Antonio Carlos Jobim's "Wave".
Lôro - Egberto Gismonti & Academia De Danças' "Sanfona"
Los Tamalitos de Olga - José Fajardo's "Selecciones Clásicas"
Lourdes' Lullaby - Mario Bauza's "944 Columbus".
Lua Soberana - Sergio Mendes' "Brasileiro"
Luz Do Sol - Gal Costa's "My Name Is Gal".
Mamblues - Cal Tjader's "Latino Con Cal Tjader" and "Soul Sauce"
Mambo #5 - Published sheet music. Pérez Prado's "10 Grandes Exitos de Pérez Prado"
Mambo #8 - Published sheet music. Pérez Prado's "10 Grandes Exitos de Pérez Prado"

Mambo Influenciado - Chucho Valdés' "Lucumí: Piano Solo" and "Straight Ahead - with Arturo Sandoval"
Mambo Inn - Mario Bauza's "Afro-Cuban Jazz: Graciela, Mario Bauza & Friends", Hendrik Meurkens' "Clear of Clouds"
Manteca - Dizzy Gillespie's "Diz's Diamonds" and "Compact Jazz", Poncho Sanchez' "Papa Gato", Red Garland's "Manteca"
María Cervantes (a Noro Morales) - Tito Puente's "On Broadway" and "The Best of the '60s", Noro Morales' "His Piano and Rhythm"
Mas Que Nada - Published sheet music. "Sergio Mendes & Brazil '66 Greatest Hits".
Mayeya, No Juegues Con Los Santos - Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
Me Voy Pa'l Pueblo - Benny Moré's "El Bárbaro del Ritmo"
Meu Canario Vizinho Azul - Composer's lead sheet. Toninho Horta's "Durango Kid 2".
Midnight Mambo - Composer's lead sheet. Daniel Ponce's "Chango Te Llama".
Mixing - Airto's "Natural Feelings"
Mountain Flight - Composer's lead sheet. Tom Lellis' "Taken To Heart", Toninho Horta's "Diamond Land", "The Latin Real Book Sampler CD"
(Anda Ven Y) Muévete - Los Van Van's "Songo" and "25 Años . . . Y Seguimos Ahí, Vol. 1"
Muito Normal - Arranger's lead sheet. Viva Brasil's "Festa".
Nací Moreno - The Fania All-Stars' "Havana Jam".
Natty Stick - Composer's lead sheet. Andy Narell's "Slow Motion"
"1983" - Eddie Palmieri's "Palo Pa' Rumba".
Novena - Milton Nascimentos' "Angelus".
O Bêbado E A Equilibrista - Elis Regina's "Essa Mulher", João Bosco's "O Bêbado E A Equilibrista"
O Pato - Published sheet music. "Sergio Mendes & Brazil '66", Michele Hendricks' "Carryin' On", Samba Trio's "Tristeza", Stan Getz and Charlie Byrd's "Jazz Samba"
Obsesión - Published sheet music. Manny Oquendo & Libre's "Ahora", Dave Valentine and Herbie Mann's "Two Amigos"
Obsession - "Dori Caymmi", "Kevyn Lettau", Sarah Vaughan's "Brazilian Romance"
Oferere - Composer's lead sheet. Daniel Ponce's "Chango Te Llama".
Outra Vez - Antonio Carlos Jobim's "A Certain Mr. Jobim", Nana Caymmi's "Brazil MPB: Nana Caymmi"
Pa' Gozar - Los Amigos' "Estos Son Los Amigos", Peruchín's "The Incendiary Piano of Peruchín"
Pablo Pueblo - Rubén Blades' "The Best".
Páginas de Mujer - Francisco Zumaque's "Voce Caribe", Eddie Palmieri's "Eddie Palmieri", and "The Latin Real Book Sampler CD"
Palo Pa' Rumba - Eddie Palmieri's "Palo Pa' Rumba". One of Eddie's finest recordings.
Pare Cochero - Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón"
Paulistana - Composer's lead sheet. Eliane Elias' "Paulistana".
Picadillo (a la Puente) - Tito Puente's "Puente: The Fania Legends of Salsa Collection" and "Goza Mi Timbal"
Ponteio - Edu Lobo's "Ponteio" and "The Songbook of Edu Lobo", Claudio Roditi with Kenia's "Red on Red"
Pueblo Latino - Pete "El Conde" Rodríguez' "Este Negro Sí Es Sabroso".
Pura Novela - Ray Barretto's "Giant Force".
Que Se Fuñan - Conjunto Chappottin's "Tres Señores del Son"
Que Sorpresa - Los Van Van's "Lo Ultimo en Vivo"
Rainsville - Composer's lead sheet. Don Grolnick's "Medianoche" and "The Latin Real Book Sampler CD"
Ran Kan Kan - Tito Puente's "El Rey", "Mamboscope" and "No Hay Mejor"
Recuerdos de Arcaño - Johnny Pacheco's "Lo Mejor de Pacheco"
Retrato Em Branco E Preto (a.k.a. Zingaro) - Antonio Carlos Jobim's "A Certain Mr. Jobim", Toots Thielman's "Brazil Project 2", João Gilberto's "Live in Montreux"
Rico Vacilón - Abelardo Barroso y la Orquesta Sensación's "La Cumbancha" and "La Gloria Del Cha-cha-chá"
Rio - Leny Andrade's "Bossa Nova"
Sabor - Cal Tjader's "La Onda Va Bien".
Sambadouro - Sergio Mendes' "Brasileiro"
Sambita - Mongo Santamaria's "Red Hot".
Sandunguera - Los Van Van's "Songo".
Second Wind - Composer's lead sheet. Tito Puente's "Royal T".
Siembra - Rubén Blades' "Mucho Mejor".
Sin Saber Porque - Composer's lead sheet. Victor Mendoza's "This Is Why"
Sin Tu Cariño - Rubén Blades' "The Best".
Só Danço Samba - "The Art of Tom Jobim"

Só Te Esperando - Composer's lead sheet. Nelson Faria's "Ioiô" (available from Sher Music Co.)
Solamente Una Vez - Benny Moré & His Orchestra's "Y Sus Amigos"
Son De La Loma - (*Traditional*) Trio Matamoros' "20 Exitos Originales de Trio Matamoros", Emiliano Salvador's "Nueva Visión"
Son de Cuba a Puerto Rico - Issac Delgado's "Con Ganas".
Song For Chano - Ray Barretto's "Ancestral Messages" and "The Latin Real Book Sampler CD"
Sonhos - Ivan Lins' "Ivan Lins".
Soy Antillana - Celia Cruz & Sonora Ponceña's "La Ceiba", a smokin' CD.
Suavecito - (*Traditional*) Abelardo Barroso y La Orquesta Sensación's "Bruca Maniguá", Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
Tapete Mágico - Gal Costa's "Fantasia"
Te Desafío - Tito Puente's "No Hay Mejor".
Tin Tin Deo - "Diz & Bird", "Art Pepper Meets the Rhythm Section", "Dizzy Gillespie's "Dizz's Diamonds", Kenny Burrell's "Tin Tin Deo", Poncho Sanchez' "El Conguero"
To Wisdom The Prize - Jerry Gonzalez & Fort Apache Band's "Moliendo Cafe".
Tombo in 7/4 - Airto's "Fingers"
Tres Lindas Cubanas - (*Traditional*) Cachao Y Su Conjunto's "Descarga", Orquesta Aragón's "Danzones De Ayer Y Hoy"
Um Samba - Leila Pinheiro's "Olho Nu".
Un Tipo Como Yo - NG La Banda's "En La Calle".
Vai Amigo - Leny Andrade's "Cartola".
Varadero Blues - Composer's lead sheet. Nueva Manteca's "Varadero Blues".
Vera Cruz - Milton Nascimento's "Angelus" and "Courage"
Virgen de la Caridad - Composer's lead sheet. Conjunto Céspedes' "Una Sola Casa" and "The Latin Real Book Sampler CD"
Virou Areia - Batacoto's "Batacoto" and "The Latin Real Book Sampler CD"
Vive Y Vacila - Ray Barretto's "Together".
Você E' Linda - Simone's "Vicio".
Y Hoy Como Ayer - Benny Moré's "Y Hoy Como Ayer"
Y Tú, ¿Que Has Hecho? - Pablo Milanés' "Años Vol.III", Cachao's "Jam Session With Feeling"
Yatra-Ta - Tania Maria's "Piquant" and "The Real Tania Maria: Wild!".
Yerbero Moderno - Celia Cruz' "Con Johnny, Justo and Papo - Recordando El Ayer"

Virtually all the Afro-Cuban and Latin Jazz tunes listed here are on recordings available from **The Descarga Catalog** - a truly amazing mail-order source of Latin CDs and cassettes. Send for their catalog to "Descarga" , 328 Flatbush Ave, Suite 180-RB, Brooklyn, NY 11238. Their phone number is (718)693-2966 or (800)377-2647 for credit card orders. Descarga has done a real service to the music world. Don't miss it!